

COURSE SCHEDULE

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Fall 2012

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TABLE OF CONTENTS



Photo by Tim Sullivan

Letter From the President	2	Academic Policy	19
Academic Calendar	3	Undergraduate Curriculum	21
Programs of Study	4	Courses that Fulfill the Critical Studies, Urban Studies, Studies in Global Cultures, and Off-Campus Study Requirements	31
Richard Diebenkorn Teaching Fellowship: Judie Bamber	7	Minor Programs	33
Faculty Reading Recommendations	8	Graduate Curriculum	36
Pathways to Study	9	Course Schedule	43
Academic Resources and Workshops	11	Course Descriptions	55
Registration	12	Contact Information and Campus Maps	97
Tuition and Fees	16		

COVER ART

Cristina Guerreiro

MFA, Painting

Transition, 2010

Acrylic, collage, and screen print on canvas

24' x 30'

LETTER FROM THE PRESIDENT

Dear Students,

It is my pleasure to welcome you (and welcome you back) for the new school year.

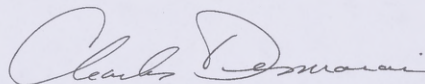
As always, faculty and staff have worked hard to develop courses and programs that will excite and challenge you; that take on current, resonant topics in art and culture; and that will enhance the technical and conceptual underpinnings of your work.

Among the number of noteworthy developments in SFAI's programs for this academic year are two I would highlight. First, the Institute will begin offering Minors at the undergraduate level. This new structure opens up further opportunities for exploration across departments, and speaks to our commitment to interdisciplinary (yet in-depth) study.

Second, the school has reconfigured the undergraduate First Year Program to strengthen students' ties to SFAI's creative and intellectual community, as well as the broader artistic and cultural resources of the Bay Area. Though this foundation is of particular importance to incoming students, the questions raised in the program can guide all of us in our work and thinking. For example: How can artists move past their assumptions about what art is and create within an expanded field of cultural production? How can artists engage with society beyond the borders of art's conventional spaces of exhibition? What routes will we choose among the many ways to address audiences, and what does the audience bring to art?

The Fall 2012 semester will mark the beginning of my second year as President of SFAI. In my time here I have enjoyed both ambitious, long-term planning and daily delights: seeing new work in student exhibitions; finding unexpected installations around campus; hearing lovely music in my office when the models for a nearby drawing class are a guitar player and singer. Thinking about the offerings and opportunities contained within this course schedule, I look forward to the surprises and progress that the new year will bring.

Best wishes,



CHARLES DESMARAIS
President

ACADEMIC CALENDAR

FALL 2012

August 1	Tuition Due
August 16-17	New International Student Orientation
August 19	Residence Hall Move-In
August 20-24	New Student Orientation
August 27	Fall semester classes begin
September 3	Labor Day Holiday
September 10	Last day to add/drop
October 8-12	Midterm grading period
November 6-9	Spring priority registration for continuing MA, MFA and PB
November 9	Last day to withdraw from courses with "W" grade
November 12-16	Spring priority registration for continuing BA and BFA
November 19	Spring early registration for new students begins
November 22-23	Thanksgiving Holiday
November 26	Spring 2013 early registration for non-degree students begins
December 7	Fall semester classes end

SPRING 2013

January 1	New Year's Day Holiday
January 2	Spring 2013 tuition due
January 7	January intensive classes begin
January 7	Last day to add/drop January intensive classes
January 17-18	Spring 2013 New Student orientation
January 18	January intensive classes end
January 19-20	Low-Residency MFA Winter Reviews
January 21	Martin Luther King Holiday
January 22	Spring semester classes begin
February 4	Last day to add/drop Spring classes
February 18	Classes in session (President's Day not observed)
March 4-8	Midterm grading period
March 18-22	Spring break
April 10-12	Summer and Fall priority registration for MA, MFA, and PB
April 12	Last day to withdraw from courses with a "W"
April 15-19	Summer and Fall priority registration for BA/BFA students
April 15-19	MFA Reviews
April 20	Graduate Open Studios
April 22-27	MA Collaborative Projects
May 10	Spring semester classes end
May 13	Summer and Fall early registration for new students begins
May 13-14	MA Symposium
May 17	Undergraduate Spring Show Opening
May 17	Vernissage: MFA Exhibition Opening
May 18	Commencement Ceremony
May 20	Summer and Fall early registration for non-degree students

Programs of Study

PROGRAMS OF STUDY

The School of Studio Practice

SFAI's School of Studio Practice concentrates on developing the artist's vision through studio experiments, and is based on the belief that artists are an essential part of society. Dedicated to rigorous and innovative forms of art-making, the School of Studio Practice is composed of seven of SFAI's most historically distinguished departments:

Design and Technology

Film

New Genres

Painting

Photography

Printmaking

Sculpture/Ceramics

The School of Studio Practice offers the following degrees and certificate in its seven areas of study:

Bachelor of Fine Arts

Master of Fine Arts

Dual Degree Master of Fine Arts / Master of Arts (in History and Theory of Contemporary Art)

Post-Baccalaureate Certificate

The School of Interdisciplinary Studies

Motivated by the premise that critical thinking and writing are essential for engaging contemporary global society and require an in-depth understanding of both theory and practice, the School of Interdisciplinary Studies promotes and sustains the role of research and other forms of knowledge production at SFAI (including art history, critical theory, English, humanities, mathematics, natural science, social science, writing, and urban studies).

The School of Interdisciplinary Studies offers the following degrees in its three areas of study:

Bachelor of Arts

History and Theory of Contemporary Art
Urban Studies

Master of Arts

Exhibition and Museum Studies
History and Theory of Contemporary Art
Urban Studies

Dual Degree Master of Arts (in History and Theory of Contemporary Art)/**Master of Fine Arts**

The Centers For Interdisciplinary Study

The four centers aligned under the School of Interdisciplinary Studies are exclusively teaching and research centers that support all degree programs at SFAI. They do not function as departments; instead, their goal is to produce seminars, projects, symposia, exhibitions, and lectures in and by means of which theory and practice are constantly intermixed.

Art and Science

Media Culture

Public Practices

Word, Text, and Image

Features

Richard Diebenkorn Teaching Fellowship:
Judie Bamber

Faculty Reading Recommendations

Pathways to Study

Academic Resources and Workshops

RICHARD DIEBENKORN TEACHING FELLOWSHIP: JUDIE BAMBER



Mom with Orange Underpants, 2006
Watercolor on paper
16-1/2 x 12-3/4 inches
Courtesy of the artist and Angles Gallery,
Los Angeles
Photography: Brian Forrest

SFAI is pleased to welcome artist Judie Bamber as the recipient of the 2012 Richard Diebenkorn Teaching Fellowship. Established in 1998 by the family of renowned painter Richard Diebenkorn, who studied and taught at SFAI beginning in the 1940s, the fellowship makes it possible for a contemporary artist to both teach at SFAI and pursue independent studio work.

An artist and educator with 18 years of experience teaching painting and drawing, Bamber comes to SFAI from Otis College of Art and Design in Los Angeles, where she is a member of the Graduate Fine Arts faculty. Bamber will teach two courses during the Fall 2012 semester, give a public lecture in the Visiting Artists and Scholars Lecture Series, and engage with the SFAI community through individual student critiques and other academic activities.

She will also receive a residency at Headlands Center for the Arts in Sausalito, which includes housing, an 800-square-foot studio, and the chance to participate in the dynamic creative environment of the center.

Bamber's meticulously rendered drawings and paintings explore issues of gender representation and personal biography through a photo-realistic visual language. Her recent exhibition, *Are You My Mother?* at Angles Gallery in Los Angeles, featured work based on Polaroid snapshots of her mother taken by her father in the 1960s, including nudes and images inspired by fashion magazines.

A graduate of Cal Arts, Bamber has shown her work throughout the United States, and has been included in exhibitions such as *The Visible Vagina* at David Nolan Gallery and Francis M Naumann Fine Art, New York (2010); *Sexual Politics: Judy Chicago's Dinner Party in Feminist Art History*, UCLA Hammer Museum of Art, Los Angeles (1996); and *In a Different Light*, Berkeley Art Museum and Pacific Film Archive (1995). She was awarded a California Community Foundation Fellowship in 2008 and a City of Los Angeles Individual Artist Fellowship in 2007.

Of her approach to teaching, Bamber says: "I am deeply committed to making the educational experience of meaningful value to all students. I feel it is important to make my students aware of their responsibility as cultural producers and citizens of the world by encouraging awareness of global politics and artistic activism."

The Richard Diebenkorn Teaching Fellowship

The Richard Diebenkorn Teaching Fellowship is dedicated to the memory of the distinguished painter Richard Diebenkorn. In January 1946, Diebenkorn enrolled at the California School of Fine Arts (now SFAI) as a student, and in September was awarded the school's Albert Bender Grant, which allowed him to travel and work independently for a year. Diebenkorn went to New York, and when he returned the following year was offered his first teaching appointment at SFAI. He taught through 1949, and again from 1959 to 1966. The Richard Diebenkorn Teaching Fellowship was founded to honor his contributions as a teacher and to provide a similar opportunity to contemporary artists.

The Richard Diebenkorn Teaching Fellowship is awarded, in alternate years, to Bay Area-only and then to national (excluding Bay Area) artists. Past recipients are Taravat Talepasand, Marlene McCarty, Josephine Taylor, Iona Rozeal Brown, Shaun O'Dell, Brett Cook, Darren Waterston, Whitfield Lovell, Fred Hayes, Monica Majoli, Nereida Garcia-Ferraz, Polly Apfelbaum, and Brad Brown.

The Richard Diebenkorn Teaching Fellowship is funded by the generosity of the family of Richard Diebenkorn.

FACULTY READING RECOMMENDATIONS



Photo by Martin Meyer

Selections from a personal, informal, opinionated, and non-canonical list of faculty reading recommendations.

Carlos Villa and the Integrity of Spaces, Theodore S. Gonzalves

Visionary writers and teachers such as Moira Roth, Bill Berkson, and Mark Johnson discuss over fifty years of longtime SFAI faculty member Carlos Villa's art production, teaching, curating and cultural activism in this thorough look at his life and work. Villa's Worlds in Collision project, started in 1989 to address the lack of visibility for artists of color, continues to empower artists on the margins, and he remains an extremely influential teacher and cultural worker. His work from the early feather capes and abstract paintings to his newer, more minimal, constructions continues to capture our attention and imagination. He has been a mentor to many students, and his words about his art-making and pedagogical processes are powerful, inspirational, and highly relevant for young artists and thinkers. (Amy Berk, Visiting Faculty and Program Chair, Contemporary Practice)

A Conservationist Manifesto, Scott Russell Sanders

"How might we shift to a more durable and responsible way of life? What models do we have for a culture of conservation? What changes in values and behavior would be required to bring it about? Where can we see it emerging in practice?" Essayist Scott Russell Sanders asks and answers these crucial questions in this elegant book. The book is "an antidote to the culture of consumption," and posits that conservation is not only a "personal virtue" but also a public one. A must-read for its message, evocative descriptions, and beautiful prose. Think a cross between Henry David Thoreau and Rachel Carson.

(Christina Boufis, Visiting Faculty and Director of the Writing Program)

Art Encounters Deleuze and Guattari: Thought Beyond Representation, Simon O'Sullivan

Rather than a delineation of Deleuzian methodology that would work against everything Deleuze was trying to teach us, O'Sullivan enacts his own (mis)readings of Deleuze in relation to art history and practice, empowering readers to expand on Deleuzian ideas in integrated, self-propelled ways. Most crucial is O'Sullivan's reading of Deleuze's contrast of the figures of recognition (a foreclosure of meaningful possibilities, file under "got it") and encounter (an opening onto true opportunities for the proliferation of expansive critical questioning, with the productive potential for changing both the viewer and viewed). The latter, I would venture, is very close to the pedagogical philosophy we strive for at SFAI.

(Claire Daigle, Associate Professor, History and Theory of Contemporary Art; Faculty Director, MA Programs; and Co-Director, Low-Res MFA Program)

How Markets Fail: The Logic of Economic Calamities, John Cassidy

This book argues that the utopian ideas held by economists implicate them in the 2008 economic debacle. The assumption of stable and self-regulating financial markets where all agents know how the economy works is debunked. As these utopian ideas support and justify the actions of business, financial, and political communities, they set the stage for a thorough deregulation of the financial markets, leading to financial bubbles, inequality, credit problems, and other deep societal problems. As artists and designers are ultimately affected by up and down "markets," Cassidy makes for informative reading and a critical perspective.

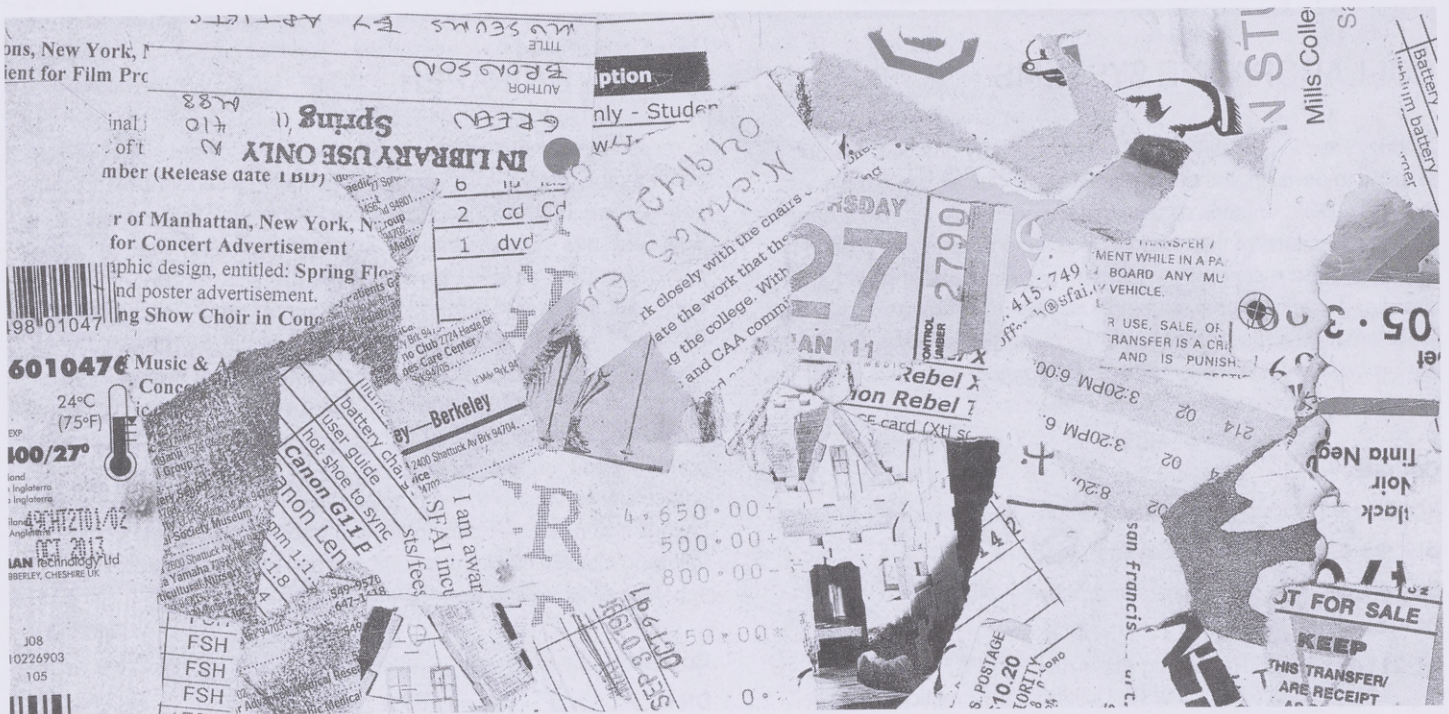
(Paul Klein, Associate Professor and Department Chair, Design and Technology)

Tiny Homes, Simple Shelter (Scaling Back in the 21st Century), Lloyd Kahn

The title says it all. Kahn takes the reader (and viewer) on a world tour of homes under 500 square feet including converted vans, dwellings on water, kits, and houses in trees. At a time when scaling back may not be an option but rather a necessity, Tiny Homes shows that downsizing can mean good design and good citizenship. Not to mention, an escape from mortgage rates and high rents.

(Ian McDonald, Visiting Faculty, Sculpture)

PATHWAYS TO STUDY



Mido Lee
Re-Creation, 2011
Collage

Pathways to Study are intercurricular, thematically linked course sequences that cut across the offerings within the School of Studio Practice and the School of Interdisciplinary Studies. For the Fall 2012 semester, we focus on sound, collaborative practice, and works on paper.

THE DIMENSIONS OF SOUND

This pathway investigates sound beyond its traditional bond(age) to music in popular culture. It acknowledges the growing presence of sound in contemporary art practice, and its revitalizing influence and potential to bridge genres. Whether as an expression of the urban landscape, a tool for political expression, a means for creating private spaces or collective communication, or an expansion of the gaze, sound is omnipresent. Students are encouraged to study and produce works that explore the many ways of incorporating and thinking about sound that include and move beyond installation and performance. The following courses allow students to gain the skills, languages and critical perspectives necessary to expand their understandings of sonic media.

Courses

- | | |
|-------------------|---|
| CS-220-2 | Networks and Desires: Contemporary Art and Digital Games |
| HUMN 200-4 | Humanities Core: Native Americans in the Media |
| MATH 103-1 | Mathematics and Computer Processes |
| MATH 105-1 | Systems, Networks, and Strategies |
| US-103-1 | Urbanism Through the Local Lens: SF and the Bay Area |
| US-296-1 | City as Studio Practicum |
| DT-101-1 | Digital Literacy: Sound, Motion, Object |
| DT-150-1 | Electronics and Activating Objects |
| DT-220-1 | Locative Media: Projection Mapping Using Site-Specific Media Design |
| DT-240-1 | Beyond Looking: Sound Spaces, Sound Cultures |
| FM-220-1 | Editing for Sound and Image |
| NG-220-1 | Action: The Performative Body |
| NG-250-1 | We Want the Airwaves |
| PH-220-3 | Documentary Story: Exploring Multimedia |
| SC-203-1 | Kinetic Sculpture: Figuration |

COLLABORATIVE SYSTEMS

In today's expanded universe of interdisciplinary practice, it is not feasible to envision and utilize, let alone pay for, all the techniques, materials, skills, or ideas necessary to successfully complete complex projects. Because of this, working in collaborative teams is becoming a standard and respected system for success. Familiarity with the social and organizational structures of working in teams is important for productive interaction and interdisciplinary innovation. The following classes foster collaborative strategies and techniques for the conception and completion of class projects.

Courses

SCIE-118-1	Regenerative Design
US-296-1	City as Studio Practicum
DT-150-1/ SC-150-1	Electronics and Activating Objects
DT-211-1	Rethinking the "Artist": The Case for Collaborative Practices
FM-208-1	Electro-Graphic Sinema
NG-201-1	Hybrid Forms
NG-250-1	We Want the Airwaves
PR-220-1	Letterpress for Artists

WORKS ON PAPER

In recent years, many artists have been turning toward works on paper as the primary focus of their practice. In a certain sense, there's nothing new about this, especially if we think back to the ancient Egyptians' use of papyrus or the thousand-year-old Asian traditions of painting with ink on silk. However, in the dynamic context of contemporary art, the renewed interest in working on paper has taken place in pointed dialogue with ongoing trends toward the dematerialization and digitization of art, and signals a noteworthy shift toward more introspective and poetic, more tactile and delicate approaches to the making of pictorial art. At the same time, because of the relative portability and modest costs of working on paper, works on paper are particularly conducive to the mass distribution of politically pointed images into venues extending beyond traditional art institutions. The following classes highlight various and sometimes contradictory approaches to making work on paper.

Courses

DR-120-1	Drawing I + II
DR-200-1	Drawing I + II
DR-202-1	Anatomy
DR-205-1	Illustration
DR-209-1	Art on Paper
IN-114-1	Collage
NG-208-1	Conceptual Drawing
PH-311-1	Digital Printing for the Handmade Book
PR-102-1	Etching I
PR-107-1	Relief I
PR-111-1	Screen Printing I
PR-204-1	Lithography II
PR-206-1	Artists' Books: Structures and Ideas

ACADEMIC RESOURCES AND WORKSHOPS

DATE	TOPIC	PRESENTER	LOCATION/TIME
9/12/12 Wednesday	Plagiarism: How to Know It and How to Avoid It	David Skolnick	20B 12:15-12:45
9/17/12 Monday	Motivation: How to Best Use Your Time and Energy	Peter Blackman	20B 12:15-12:45
9/24/12 Monday	How to Study for an Art History Exam	Nicole Archer	20B 12:15-12:45
10/2/12 Tuesday	Managing Stress	Marina Chatterton	20B 12:15-12:45
MIDTERMS			
10/15/12 Monday	Plan Now to Study Abroad Later	Shannon Plath	20B 12:00-1:00
10/22/12 Monday	The Bay Area Art Scene	Amy Berk	20B 12:00-1:00
10/31/12 Monday	Intellectual Property and MLA Formatting	Christina Boufis	20B 12:15-12:45
11/5/12 Wednesday	Declaring Your Major: An Artist Statement	Susan Martin	20B 12:15-12:45
11/12/12 Monday	Finance Tips: How to prevent asking for money during winter break	Susan Wayland	20B 12:15-12:45
THANKSGIVING WEEK			
11/26/12 Monday	Resume and Cover Letter Writing	Alegria Garcia	20B 12:15-12:45
12/3/12 Tuesday	Internships	Sarah Ewick	20B 12:15-12:45

ACADEMIC ADVISING

Undergraduate Students

Peter Blackman / Undergraduate Academic Advisor
pblackman@sfai.edu

Susan Martin / Assistant Dean of Student Success
smartin@sfai.edu

FIRST YEAR PROGRAM

Amy Berk, aberk@sfai.edu / Chair, Contemporary Practice

Christina Boufis, cboufis@sfai.edu / Director, Writing Program

Ian McDonald, imcdonald@sfai.edu / Coordinator, 100-level Studio Courses

Nicole Archer, narcher@sfai.edu / Chair, History and Theory of Contemporary Art

ACADEMIC SUPPORT

Interdisciplinary Studies Area Manager

Alegria Garcia, agarcia@sfai.edu

English as a Second Language

David Sklonik, dsklonik@sfai.edu

Tutoring (Francisco Street Basement)

Make an Appointment: tutor@sfai.edu / 415.749.4593 / in person

For all SFAI students, all academic classes, all assignments

DEPARTMENT CHAIRS

Majors and Minors

Design and Technology

Paul Klein, paulklein@sfai.edu

Film

Lynn Hershman Leeson, lhershman@sfai.edu

New Genres

Allan deSouza, adesouza@sfai.edu

Painting

Frances McCormack, fmccormack@sfai.edu

Photography

John Priola, jpriola@sfai.edu

Printmaking

Tim Berry, tberry@sfai.edu

Sculpture

John Roloff, jroloff@sfai.edu

Urban Studies

Robin Balliger, rballiger@sfai.edu

History and Theory of Contemporary Art

Nicole Archer, narcher@sfai.edu

Registration

Priority Registration

Academic Advising

Add/Drop Procedures

Withdrawal Dates/Procedures

REGISTRATION

Registration is the means by which a person officially becomes a student at SFAI for an approved semester or term. Registrants are identified by degree sought, class, and major. Students registering for the first time at SFAI or students advancing to a higher degree or certificate program are considered new students. Students officially enrolled in the semester previous to the one for which they are currently registering, or students returning from a leave of absence or from an off-campus program authorized by SFAI, are considered continuing students. Students who have voluntarily or involuntarily withdrawn from SFAI should contact the Admissions Office for information on being readmitted.

PRIORITY REGISTRATION

Continuing degree-seeking students are offered—and strongly advised to take advantage of—priority registration. Priority registration allows continuing degree-seeking students to register for courses by appointment in advance of the semester in which those courses are being taught. Priority among continuing degree-seeking students is determined according to how far along students are in their programs (i.e., according to the number of units earned). A packet is distributed to continuing degree-seeking students in advance of registration that includes information specific to each such student regarding the date and time of priority registration; a registration form; and an updated curriculum record.

Because certain classes fill up quickly, students are strongly advised to register, with a completed registration form, at the appointed time. If a requested course is full, a student may still be able to gain entrance to it by obtaining the signature of the instructor on an add/drop form at the beginning of the next semester. Before selecting courses, students should check the schedule as well as its addenda at www.sfai.edu/course-schedules to be sure that all prerequisites for courses have been completed. If a student has taken courses out of sequence or has not taken the necessary prerequisites for the selected courses, he or she will be denied registration and referred to the academic advisor. If permission of the instructor is required, it must be obtained in writing on the registration or add/drop form.

Holds on Student Accounts

All student account balances must be resolved before registration. Students should ensure that all holds are cleared prior to their registration appointment. Students will not be permitted to register for classes until all financial holds are resolved.

Hours of Office of Registration and Records

The Office of Registration and Records is open between the hours of 9:00 am and 5:00 pm, Monday through Friday, but students must register by appointment. The office is located just inside the Francisco Street entrance on the mezzanine overlooking the sculpture area.

Fall 2012 Registration Schedule

April 4–5, 2012

Priority registration for MA, MFA, and Post-Baccalaureate students

May 7, 2012

Early registration for new students begins

April 9–12, 2012

Priority registration for BA and BFA students

May 14, 2012

Early registration for non-degree students begins

Continuing MA, MFA, and Post-Baccalaureate Students

MA, MFA, and Post-Baccalaureate students register according to how far along they are in their programs (i.e., according to the number of units earned).

All MA, MFA, and Post-Baccalaureate students must obtain the signature of a graduate faculty advisor on their forms before registering. Tentative course selections should be considered in advance of advising appointments. Students should consult their registration letter for the date and time of registration.

Continuing BA and BFA Students

BA and BFA students register by appointment. Registration priority is determined by units earned plus units in progress. Students should consult their registration letter for the specific date and time of registration. Continuing students register at the Office of Registration and Records during their priority registration time or any time thereafter, until the end of the add/drop period. Phone registration is not permitted. Students may not register before their appointment.

New BA, BFA, MA, MFA, or Post-Baccalaureate Students

Registration for new students in the undergraduate, graduate, and certificate programs is coordinated through the Admissions Office. Students may call 415.749.4500 to schedule an appointment for registration advising. Students are encouraged to read the curriculum requirements before calling to make a registration appointment. New students may register for classes in person or over the phone. Students will be asked to make an initial nonrefundable tuition deposit of \$350 prior to, or at the time of, registration. Students who are not able to register on campus should arrange a telephone appointment with an advisor by calling the Admissions Office. Students should make note of the day and time of their appointment and remember that SFAI is in the Pacific time zone.

Low-Residency MFA Students

Advising and Registration for new students in the Low-Residency MFA program is coordinated through the Low-Residency MFA program directors, Claire Daigle (cdaigle@sfa.edu) and Allan De Souza (adesouza@sfa.edu).

Non-degree Students

Non-degree students should submit completed registration forms to the Office of Registration and Records.

ACADEMIC ADVISING

Undergraduate

SFAI's academic advisors, Susan Martin (smartin@sfa.edu) and Peter Blackman (pblackman@sfa.edu), assist students with establishing clear and reasonable academic goals and developing a semester-by-semester plan for the completion of the degree. Undergraduate advising is mandatory for those students entering their sophomore year. It is strongly recommended that every student meet with the academic advisor prior to registering for classes to ensure successful and timely completion of all degree requirements. They are available to discuss the requirements for independent study, mobility, and directed study petitions, as well as change-of-major procedures. Sign-up sheets for appointments are located outside the Undergraduate Academic Advising Office (located on the mezzanine overlooking the sculpture area). In addition, faculty advisors and department chairs are available to discuss the educational and co-curricular opportunities available to students to inform and enhance their experience at SFAI.

Advising for newly admitted undergraduates begins with an admissions counselor at the time of the first registration. New transfer students receive a curriculum record that lists courses accepted in transfer, course requirements, and remaining electives.

Graduate

Graduate students are encouraged to discuss courses of study with their graduate tutorial advisor(s) or one of the graduate faculty advisors, Ian McDonald (imcdonald@sfa.edu) or John Priola (jpriola@sfa.edu), prior to registration each semester. Scheduled advising takes place at the time of registration.

ADD/DROP DATES AND PROCEDURES

Add/Drop Deadline for Fall 2012: September 10, 2012

Students may change their schedules any time after priority registration, until the end of the add/drop period, by completing an add/drop form in person at the Office of Registration and Records. Changing from one section to another of the same course requires adding and dropping. The add/drop period takes place during the first two weeks of the semester. After the second week, a student may withdraw from a course until the eleventh week, and a grade of W is assigned; after the eleventh week, a grade of F is assigned.

Nonattendance

SFAI does not automatically drop students who elect not to attend following registration. Nonattendance does not constitute an official drop. Charges will remain in effect. Consequently, it is always the student's responsibility to complete the necessary add/drop forms and to notify the Office of Registration and Records when adding or dropping a course.

International Students

In order to maintain F-1 visa status with the Department of Homeland Security, international students are required to maintain full-time enrollment status (12 units) in each semester until graduation. International students who need to enroll for less than full-time status must satisfy specific requirements and receive advance approval from the Assistant Director of Student Life for Global Programs, Shannon Plath (splath@sfa.edu). Failure to secure advance approval will result in loss of F-1 status in the United States.

WITHDRAWAL DATES AND PROCEDURES

Individual Course Withdrawal

Students may withdraw from a single course after the official add/drop deadline. Withdrawal from any course will result in the assignment of a grade of W if the withdrawal is completed by the dates indicated in the academic calendar. Withdrawals after the stated deadline will result in the assignment of a grade of F. Exceptions to the official withdrawal policy require an appeal to the Academic Review Board.

Complete Withdrawal from All Degree Program Courses

Undergraduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting an academic advisor, Susan Martin (smartin@sfai.edu) or Peter Blackman (pblackman@sfai.edu) or the Associate Dean of Students, Megann Sept (msept@sfai.edu).

Graduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting either the Dean of Academic Affairs or the Associate Dean of Students. Neither absence from classes, nonpayment of fees, nor verbal notification (without written notification following) will be regarded as official notice of withdrawal from SFAl. Exemptions from the official withdrawal policy require an appeal to the Academic Review Board. Exemptions will only be granted to students who can demonstrate extenuating circumstances. Letters of appeal should be addressed to the Academic Review Board, c/o the Office of Registration and Records. Please note that neither failure to attend classes nor failure to pay tuition constitutes a withdrawal.

New Student Deferral/Withdrawal

New students who register for classes but subsequently choose not to attend SFAl, and who have not attended any class during the semester, must notify the Admissions Office in writing as soon as possible but no later than August 27, 2012 in order to avoid tuition charges for the Fall 2012 semester. Standard refund policies (see page 18) apply to students who have attended at least one class during the semester or who do not notify SFAl of their intent not to enroll by the deadline. Students who wish to defer their admission to a future term should do so in writing with the Admissions Office.

Tuition and Fees for Fall 2012

Tuition Payment Deadlines

Refund Policy

TUITION AND FEES FOR FALL 2012

All tuition and fee balances must be paid by the payment deadline of **August 1, 2012**. This means that the semester balance must be paid in full unless covered by financial aid. See "Tuition Payment Plans" below for payment options

BA, BFA, and non-degree tuition per semester

1-11 units	Multiply each unit by \$1,566
12-15 units	Pay a flat tuition rate of \$17,874
Over 15	\$17,874 plus \$1,566 per unit

MA, MFA, and Post-Baccalaureate tuition per semester

1-11 units	Multiply each unit by \$1,677
12-15 units	Pay a flat tuition rate of \$19,092
Over 15	\$19,092 plus \$1,677 per unit

Fees

1. Student Activity fee is \$35 per semester.
2. Materials fee is \$200 per semester for all MFA, MA/MFA dual degree, BFA, and Post-Baccalaureate students enrolled in six or more units. Materials fee is \$50 for BA students enrolled in six or more units.
3. Technology fee is \$200 per semester for all students enrolled in six or more units.
4. Courses that involve off-campus travel and courses with special materials requirements carry special fees that are charged upon enrollment. See course descriptions for details.
5. All Study/Travel Courses require a \$500 nonrefundable deposit.
6. Facilities fees are \$300 for students who are not enrolled in summer courses but would like to use SFAI facilities over the summer.
7. Commencement fee is \$100 for all graduating students.

MFA Fees

1. MFA Graduate Exhibition and Catalogue: \$300
2. MFA Final Review (charged only to students not enrolled in classes): \$300

Exchange Students

1. Incoming students pay Materials fees, Technology fees and Student Activity fee prior to registration.
2. Outgoing SFAI students do not pay Materials fees, Technology fees or Student Activity fee to SFAI. However, if fees are assessed by the foreign institution, the outgoing SFAI student will be responsible for paying those fees to the foreign institution in full.

TUITION PAYMENT DEADLINES

New and Continuing Degree-seeking Students

Tuition for the Fall 2012 semester is due August 1, 2012.

Payment for Faculty-Led Programs

For Faculty-Led Programs, program course fees are charged to a student's account at the time of registration and are due in full by the date noted on the individual program's literature. All fees must be paid before departure. All deposits and fees for Faculty-Led Programs are nonrefundable.

Non-degree Students

Tuition is due in full at the time of registration. Payment may be made in the Student Accounts Office by cash, check, or credit card.

Tuition for any class that is scheduled outside the first day of the regular semester session (i.e. travel classes) will be due according to specified due dates.

Obligation for Payment

Enrollment constitutes a financial contract between the student and the San Francisco Art Institute. The student's rights to services and benefits are contingent upon them making all payments as agreed upon. If payments of amounts owed to SFAI are not made when they become due, SFAI has the right to cancel the student's registration and/or administratively withdraw them from the current term, withhold their grades, transcripts, diplomas, scholastic certificates, and degrees, and impound their final exams. Failure to maintain good financial standing with SFAI will result in denied participation in any deferred payment plans and/or some forms of financial aid. In addition, balances due SFAI are reported by our collection agencies, which may impact the student's credit ratings.

Prior to registering for a new term, the student must pay any outstanding balances from any preceding terms. If the student does not pay their outstanding balances or make payment arrangements satisfactory to SFAI, they will not be permitted to register. This policy applies to any outstanding balances with SFAI.

TUITION PAYMENT PLANS

SFAI offers alternative options for payment of tuition charges:

- A)** A full payment option that requires one payment after deducting financial aid.
- B)** A monthly payment option that divides tuition, after deducting financial aid, into four (4) monthly installments.
- Monthly payment plans are available to students enrolled in six units or more per semester that are in good financial standing.
- Students that enroll in fewer than six units must pay in full at registration
- Students must choose a payment option prior to tuition due date.

Methods of Payment

- Tuition payments may be made by cash, check, credit card, or bank draft payable to "San Francisco Art Institute".
- Debit card, ACH, wire transfer, VISA, MasterCard, and American Express will be accepted for payment.
- Monthly payments may also be charged to your debit card, VISA, MasterCard and American Express by installment plan and will be automatically charged on the first of each month.

Fees

- An administrative fee of \$25 will be charged for students selecting the monthly payment plan option.
- A \$50 fee will be charged for returned checks.
- Late fees of \$25 per month will be charged for all delinquent payments received after the 15th of the month.

Interest

- Interest will be charged at the rate of 0.83% per month on the outstanding balance after the published tuition payment due date.

REFUND POLICY

Dropped Classes by Degree and Non-degree Students

Full tuition refunds for dropped classes, excluding intensive classes, (which have an add/drop date of the first day of class), are given only during the add/drop period in the first two weeks of the semester for regularly scheduled classes, or during the stated add/drop period for courses that occur outside the regular schedule for the semester. No refund is given for withdrawals after the end of the add/drop period. It is the student's responsibility to complete the "Withdrawal Form" on a timely basis.

Complete Withdrawals by Degree and Non-degree Students

Eligibility for tuition refunds for students who completely withdraw from the term by withdrawing from SFAI or by taking a hiatus is based on the last date of attendance, which must be filed in writing with the Office of Registration and Records. It is the student's responsibility to complete the Withdrawal Form on a timely basis.

Withdrawing students must obtain a Request for Withdrawal Form from the Office of Registration and Records and follow SFAI's withdrawal procedures in the Student Handbook. Students who withdraw completely prior to the 60% point in the term are assessed tuition based on the number of days completed in the term. Students are charged full tuition after completing 60% or more of the term.

Financial Aid Recipients

The Higher Education Act Amendments of 2008 require SFAI and the withdrawing student to return any unearned federal aid funds (grants or loans). The Financial Aid Office will calculate earned financial aid upon receipt of a completed Withdrawal Form. Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility. For more information on financial aid, please visit <http://www.sfai.edu/financial-aid-0>.

Repayment Policy

Students who are awarded financial aid and receive a refund because their aid exceeds their tuition charges and who then subsequently drop classes may be required to repay some or all of the refund back to SFAI. It is strongly advised that financial aid recipients considering a reduction in course load consult with the Financial Aid Office before dropping classes.

Canceled Classes

SFAI will provide full tuition refunds and refunds of any related fees, if applicable, for classes that are canceled.

Academic Policy

ACADEMIC POLICY

Concurrent Registration

If a student plans to enroll concurrently with another accredited Bay Area college or university, or other institution, written course approval must be obtained, prior to registration with the other institution, from the Undergraduate Academic Advisor in order to ensure transferability. Courses may not be applied to degree requirements or electives at SFAI if these same courses are available at SFAI. Concurrent enrollment cannot be used to constitute full-time status at SFAI when that status is required for financial aid, scholarships, flat-tuition rate, or immigration status. Concurrent registration may not be used at all during undergraduate degree residency of 60 semester units. Students on leave must also have written course approval prior to registration at another institution. Please consult the Office of Registration and Records for details.

College Credit Units and Transcripts

For degree courses, credit is offered as a semester unit. All courses are offered for three units unless otherwise specified.

Undergraduate courses are numbered 090–399. Post-Baccalaureate Certificate courses are numbered 400–499. Graduate courses are numbered 500–599. Graduate-level courses are available only to students admitted to SFAI's graduate programs.

If an official transcript is required, please complete a Request for an Official Transcript form available in the Office of Registration and Records or on the SFAI website at www.sfai.edu/request-transcript.

Policy Statement

All students should read the general regulations found both in this course schedule and in the current student handbook. PDFs of both publications may be found at www.sfai.edu under Current Students. Lack of familiarity with sections pertaining to any issues in question does not excuse students from the obligation to follow the policies and procedures set out therein. Although every effort has been made to ensure that both this course schedule and the current student handbook are as accurate as possible, students are advised that the information contained in them is subject to change or correction. Students should check for addenda to the course schedule at www.sfai.edu/course-schedules. SFAI reserves the right to change any curricular offering, policy, requirement, or financial regulation whenever necessary and as the requirements of SFAI demand.

Changes and Additions to the Course Schedule

Although SFAI will attempt in good faith to offer the courses as listed in this course schedule, SFAI reserves the right to cancel any course because minimum enrollment has not been met, to change instructor(s), and to change the time or place of any course offering.

Nondiscrimination Policy

SFAI expressly prohibits discrimination and harassment based on gender, race, religious creed, color, national origin or ancestry, physical or mental disability, pregnancy, childbirth or related medical condition, marital status, age, sexual orientation, or on any other basis protected by federal, state, or local law, ordinance, or regulation. This policy applies to everyone on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student, or public service administered by SFAI. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to "Chief Operating Officer, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133" or to "Director of the Office for Civil Rights, US Department of Education, Washington, DC 20202." Students with documented learning disabilities requiring specific accommodations in degree courses should contact the undergraduate academic advisor or the Dean of Academic Affairs prior to registration. Qualified disabled students who require special accommodation in order to participate in SFAI's degree or certificate programs should address their requests to the Associate Vice President of Student Affairs ("Associate Vice President of Student Affairs, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA, 94133") at least ninety days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the Associate Vice President of Student Affairs as far in advance of the date of entry as possible so that necessary accommodations can be made.

Undergraduate Curriculum

Core Curriculum

Bachelor of Fine Arts Requirements

Bachelor of Arts Requirements

Courses that fulfill the Critical Studies, Urban Studies, Studies in Global Cultures, and Off-Campus Study Requirements

BFA

Design and Technology

Film

New Genres

Painting

Photography

Printmaking

Sculpture/Ceramics

BA

History and Theory
of Contemporary Art

Urban Studies

CORE CURRICULUM

The Core Curriculum at SFAI provides students with a well-informed, multifaceted foundation from which to approach their art practice. Encompassing the First Year Program, Art History Requirements, and Liberal Arts Requirements, the Core Curriculum helps students build foundational skills in research, critical thinking, and written and visual expression.

THE FIRST YEAR PROGRAM AT SFAI

First-year students enroll in a full complement of 100-level studio and academic courses that lay the foundation for advanced study in the major and minor programs available to them at the San Francisco Art Institute.

At SFAI, we immediately embrace the first-year students as artists and thinkers, and invite them into the creative and intellectual community of the school and the broader artistic and cultural resources of the Bay Area. Simultaneously, we challenge them to move beyond their assumptions about what art is and can be within an expanded field of cultural production. Throughout their first year at SFAI we encourage students to consider:

- How do artists translate raw experience into expressive form?
- How does imagination connect with analysis to deepen meaning?
- What historical narratives support creative work?
- How can an artist engage with society beyond the borders of art's conventional spaces of exhibition in the studio, gallery, and museum?
- What are the many ways to address audience and what does the audience bring to art?

The First Year Program Curriculum

Fall 2012	Spring 2013
Global Art History (3 units)	Modernity and Modernism (3 units)
English Composition A: Investigation and Writing (3 units)	English Composition B: Nonfiction Writing (3 units)
Contemporary Practice (3 units)	100-level elective course (3 units)
100-level elective course (3 units)	100-level elective course (3 units)
100-level elective course (3 units)	100-level elective course (3 units)

Contemporary Practice: Fall – 3 units

In *Contemporary Practice* students will begin to identify and strengthen their creative voices through collaboration and critique as practiced throughout the SFAI community. Active engagement in *Contemporary Practice* ensures students will have significant experience in establishing a creative dialogue through personal projects and collaboration with their peers. The course emphasizes hands-on experience within a culture of research, creativity, and communication and deepens the first-year students' relationships with and understanding of the multiple and diverse strategies of investigation that produce knowledge and culture.

Facilitating and supporting the first-year students' ongoing engagement with the SFAI community and Bay Area cultural resources are the co-curricular activities embedded into the course, including workshops, public lectures and openings, visits to local museums and galleries, and excursions to local artists' studios.

History and Theory of Contemporary Art

Global Art History: Fall – 3 units

The course surveys global art and architecture from the beginnings of art production in the prehistoric period through the end of the Middle Ages. The material is organized in rough chronology, focusing week-to-week thematically within specific geographical regions and historical periods including the ancient cultures of Egypt, the Near East, Greece, Rome, China, India, Africa, and the Islamic world, among others. Major topics include the origins and development of systems of writing in relation to the visual arts; the multiple and foundational definitions of "art" in various contexts; art's relation to power and propaganda in the defining of empires and nations states as they develop; and the role of art in relation to myth, religion and ritual. The course also focuses on developing a critical vocabulary and set of concepts for understanding and articulating global visual art in both historical context and in relation to contemporary practices.

Modernity and Modernism: Spring – 3 units

The course provides a framework within which to examine and articulate pivotal topics in world art and architecture and to consider their relevance to contemporary practice. The material is organized in rough chronology spanning the historical period from 1500 to 1950. The question sustained across the sessions is what constitutes the many ways of defining the modern and the related terms modernism and modernity. The course poses possible answers through the lenses of humanist discourse and its problematization in the ages of imperialism and colonialism; changing patronage for art in an emerging system of commodity relations; the rise of urban centers; new ways of articulating intersubjectivity (psychoanalysis, "primitivism," etc.); visual technologies and their theorization; and the consolidation of modernist formalism that culminates with the writings of Clement Greenberg. Using Marilyn Stokstad's *Art History*, Volume II and local museums as primary resources, this course covers art and architectural practice from a broad range of cultural contexts (including Africa, the Americas, Asia, Europe, the Middle East, and Oceania).

English Composition

The Writing Program at SFAI is designed to develop skills in critical reading and analysis, with an emphasis on recognizing and crafting persuasive arguments. The small seminar format of the classes in the Writing Program allows for close contact with faculty and substantial feedback of writing in progress. All incoming students are required to take the Writing Placement Exam (see page 24 for details) before registering. Some students may be required to register for *Seeing and Writing* before *Investigation and Writing*.

Investigation and Writing (English Composition A):

Fall – 3 units

A foundational course to develop critical reading and writing skills necessary for analyzing literary and visual works.

Nonfiction Writing (English Composition B):

Spring – 3 units

The second course in the writing sequence focuses on continuing development in writing, with emphasis on analysis, honing essay-writing skills, and preparing students for more advanced academic course work.

100-Level Electives – 15 units

First-year students are encouraged to range widely among the introductory courses in each department and program, building skills and widening their vision of the creative possibilities of art-making in an interdisciplinary context. Students will choose five 100-level courses across the major departments and programs, including liberal arts and transdisciplinary electives.

Breadth Requirements

Two of these five elective courses must fulfill the Breadth Requirements for Drawing and Media. Students will investigate these foundational areas of contemporary art practice, developing a familiarity with materials and processes and a historical and conceptual understanding of the trajectories that span the pre-history of cave painting to the postmodern conditions of new media and beyond.

Drawing – 3 units

One 100-level course chosen across but not limited to Painting, Drawing, Printmaking, and Sculpture that foregrounds the expressive and representational power of line as a mode of making meaning, from the sketch to the schematic, from immediate gesture to attentive rendering, from the scribble on paper to the notational resolution of line into writing on a page.

Media – 3 units

One 100-level course chosen across but not limited to Design and Technology, Film, New Genres, and Photography that addresses the conditions of reproduction, spectatorship, participation and user interface, social media, performance, and documentation that inform our contemporary relation to technology.

ART HISTORY REQUIREMENTS

Required art history courses provide students with an in-depth, critical understanding of important ideas, institutions, and discourses surrounding global art and culture.

Global Art History

Taken during the First Year Program

Modernity and Modernism

Taken during the First Year Program

Contemporary Art Now

A course focused on contemporary art in North America and Europe from the 1950s to the present.

History of the Major (BFA only)

A course focused on the history of the medium in which the student is majoring.

Art History Elective (BFA only)

Any undergraduate Art History course.

BA students majoring in History and Theory of Contemporary Art take additional art history courses to fulfill requirements for the major

LIBERAL ARTS REQUIREMENTS

SFAI's liberal arts requirements offer students grounding in the humanities and the social and natural sciences. The sequence of courses emphasizing critical thinking, reading, and writing allows a student to arrive at a more complex understanding and experience of his or her practice in light of literature, history, philosophy, criticism, and art history. Some courses taken during the First Year Program fulfill liberal arts requirements.

Liberal Arts Requirements (units)	33
English Composition A*	3
English Composition B*	3
Humanities 200	3
Humanities 201	3
Science	3
Mathematics	3
Social Science	3
Studies in Global Culture	3
Critical Theory A +	3
Critical Theory B +	3
Elective	3

* Writing Placement Examination required upon matriculation.

+ Must be taken at SFAI.

Courses that fulfill the distribution requirements are indicated each semester in the course descriptions.

Writing Program

Based on results of the Writing Placement Exam (WPE), administered at new-student orientation, and any transfer or AP credit, students are required to successfully complete the Writing Program. Students will be notified by letter of their writing course placement, which will override any previous registration. Students may need to add or drop courses based on their WPE score as specified in the placement letter. **All placements are final.**

The Writing Program Courses

ENGL-90- English Language Support for Artists

Designed to support English as a second language (ESL) speakers in their studies at SFAI, this course focuses on academic reading and writing, grammar, and vocabulary development.

ENGL-95- Seeing and Writing

Reading and composition course focused on building a foundation in analytical thinking and writing. ESL students who need further work will also get assistance with English grammar. To be followed by ENGL-100.

ENGL-100- English Composition A (Investigation and Writing)

Taken during the First Year Program

ENGL-101- English Composition B (Nonfiction Writing)

Taken during the First Year Program

Nonfiction Writing students who do **not** pass the Writing Portfolio may not enroll in Humanities 200 and 201 or Critical Theory A and B (CS-300 and CS-301) courses.

ENGL-102-Continuing Practices of Writing

ENGL-102 is designed for transfer students to hone their critical reading and writing skills, prepare them at the highest level for challenging coursework, and enhance their studio practice. Continuing Practices of Writing is a credit course and may be used to meet a studio elective or liberal arts elective requirement.

Humanities

Humanities courses develop understandings of diverse cultures, ideas, and values by emphasizing social context and historical process. Course topics are organized thematically and faculty are drawn from multiple academic disciplines, including literature, philosophy, history, ethnic studies, science and technology studies, American studies, and area studies. Humanities courses aim to develop students' abilities to interpret complex written and visual texts, as a strategy for understanding the philosophical, social, and political issues that have significantly shaped human life.

The liberal arts requirements for humanities (HUMN-200 and 201) are intermediate-level courses that form a bridge between the English Composition sequence (100-level) and the Critical Theory sequence (300-level). Humanities 200 courses include a thematic or regional emphasis, and date from antiquity through 1500. Humanities 201 courses explore the emergence of the modern era from a global perspective (post-1500). These courses enhance analytic skill and develop oral and written expression to prepare students for advanced work. Prerequisites include English Composition A and English Composition B.

Science

Science courses introduce students to scientific methodologies as important modes of inquiry in the world, especially for developing environmental and planetary awareness. Many science courses introduce students to areas of art/science intersection and collaboration. We offer courses that reflect a range of scientific disciplines, including *Life Studies: Biology, Urban Ecology, Urban Hydrology*, and *Astronomy*. Additionally, we offer an exciting off-site course at the San Francisco Exploratorium, a museum of science, art, and human perception. The instructional team, led by a physicist, employs an experientially based learning method in which students design their own experiments and study physics-centered topics (often related to optics and sound).

Mathematics

Rather than teaching math in the abstract, all math courses emphasize student learning through creative projects. Some courses focus on the underlying mathematics of graphics technologies, information visualization, and interactive media. Because art is inherently spatial, other courses emphasize mathematics in relation to design, architecture, and geography. These courses are beneficial for artists and urban studies students, and are typically taught by a geographer or architect.

Classes are taught in a seminar format, with a limit of 17 students in the course. Students take these classes in a digital media room where each student has his or her own computer workstation.

Social Science

Social science electives focus on the social foundations of human experience through multiple thematic approaches, disciplinary perspectives, and regional/area contexts. The social science curriculum includes diverse topics of interest from the disciplines of anthropology, sociology, psychology, political science, ethnic studies, and American studies. Faculty members at the SFAI have expertise in a wide range of geographic areas, including the Americas, Middle East, Eastern Europe, Africa and African Diaspora, and Asia. The social science curriculum includes 100-level and 200-level options for students.

Studies in Global Culture

Developing an understanding of diverse cultures, knowledges, and ways of being is crucial for contemporary artistic development and meaningful civic participation, especially considering profound transformations occurring through processes of globalization. The Studies in Global Culture requirement ensures that students learn about human experiences beyond a dominant Western perspective, and includes courses that focus on diverse cultures, ethnicities, and religions, as well as gender and sexual orientation. Importantly, this liberal arts requirement may be fulfilled through a wide range of courses in the studio fields, as well as in art history, the social sciences, and humanities.

Critical Theory

Critical Studies courses develop critical, multi-disciplinary perspectives on a wide range of contemporary cultural issues. The Critical Theory A (CS-300) and Critical Theory B (CS-301) sequence must be taken at SFAI, and is completed in the junior or senior year.

Critical Theory A provides a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, post structuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production.

Critical Theory B is a special topics course that builds upon the theoretical foundations of Critical Theory A. The topics change each semester; recent courses include *Technoscience and Environmental Justice*; *Theories in Third Cinema*; and *Trauma, Resilience, and Creative Practice*.

Off-Campus Study Requirements

The San Francisco Bay Area is a nucleus for innovative and renowned art institutions and organizations. The off-campus study requirement ensures SFAI students the opportunity to actively engage with this community. It also helps students to gain important insight, experience, and skills necessary to succeeding after graduation, and facilitates the pivotal link between the classroom, the studio, and the world outside the academic institution.

All undergraduate students are required to complete 6 units of off-campus study toward their degree. Students who transfer in a minimum of 45 units are required to complete 3 units. For second-degree students who transfer in 90 units, the requirement is waived.

Faculty-Led Programs

Faculty-Led Programs are offered during the spring and summer intensive sessions and take students to a variety of places in the United States and abroad. Through a combination of travel and formal classes, these programs immerse a student in the history and culture of a particular place. Faculty-Led Programs range in duration from ten days to three weeks.

Study Abroad

Study Abroad programs allow SFAI undergraduate students to study for one semester at an exchange partner institution in another country while being officially registered at SFAI. SFAI has established exchange programs with the following international schools:

Academy of Fine Arts – Prague, Czech Republic
Bezalel Academy of Arts and Design – Jerusalem, Israel
Chelsea College of Art and Design – London, England
École Nationale Supérieure des Beaux-Arts – Paris, France
Glasgow School of Art – Glasgow, Scotland
Gerrit Rietveld Academy – Amsterdam, Holland
Korea National University of Arts – Seoul, Korea
Valand School of Fine Arts – Gothenburg, Sweden

Eligibility Requirements

- English Composition A & B
- Humanities 200 & 201
- Global Art History, Modernity and Modernism, or Contemporary Art Now
- 3.0 GPA minimum
- 60 units, with 24 units completed at SFAI
- Language skills may be required for certain schools

Tuition and Fees

While participating in an SFAI-sponsored Study Abroad program, students maintain enrollment at SFAI and continue to pay full tuition and fees to SFAI. Students are eligible to receive all federal, state, and institutional financial aid (if applicable) while on exchange (with the exception of work-study) and must maintain health insurance either through SFAI or a private carrier.

Application Deadlines

To study abroad during the spring semester:

Programs:	Apply by:
Chelsea College of Art & Design	April 1 (year in advance)
Glasgow School of Art	September 15
All other programs excluding HFBK	November 1

To study abroad during the fall semester:

Programs:	Apply by:
All Programs	April 1

AICAD Mobility Program

SFAI partners with the Association of Independent Colleges of Art and Design (AICAD), a consortium of 41 leading art schools in the U.S. and Canada, to offer undergraduate students the opportunity to study for either the spring or fall semester at a participating AICAD exchange school.

The AICAD Mobility program functions much like a study abroad experience. It is a great way to take classes that aren't offered at SFAI, work with new faculty and artists, and live in another part of the country or world.

For more information, including participating schools, visit www.sfai.edu/aicad-exchange.

Eligibility Requirements

- English Composition A & B
- Humanities 200 & 201
- Global Art History, Modernism and Modernity, or Contemporary Art Now
- 3.0 GPA minimum
- 60 units, with 24 units completed at SFAI

Tuition and Fees

While participating in an AICAD Mobility program, SFAI students maintain enrollment at SFAI and continue to pay full tuition and fees to SFAI. Students are eligible to receive all federal, state, and institutional financial aid (if applicable) while on exchange and must maintain health insurance either through SFAI or a private carrier.

Application Deadlines

- October 1 to participate in AICAD Mobility for the spring semester
- April 1 to participate in AICAD Mobility for the fall semester

Internships

SFAI students are strongly encouraged to complete an internship during their course of study. Internships provide an opportunity for students to gain professional experience, and to become more familiar and build relationships with arts organizations in the Bay Area. Students who wish to receive credit for an internship must register for IN-396 and complete 90 hours of work with the host organization while enrolled in class.

For more information on IN-396, please see page 71 of the course schedule.

BACHELOR OF FINE ARTS REQUIREMENTS

Total units required for BFA degree: 120
Maximum units accepted in transfer: 60

No more than 24 units may be transferred into liberal arts and art history combined. No more than 12 units of major studio accepted as transfer credit. Up to 24 units may be transferred into elective studio. All entering students are required to take a Writing Placement Examination upon matriculating.

Liberal Arts Requirements 33 units		Design and Technology		Film	
		Liberal Arts Requirements	33	Liberal Arts Requirements	33
		Studio Requirements	72	Studio Requirements	72
English Composition A*	3	Contemporary Practice	3	Contemporary Practice	3
English Composition B*	3	Conceptual Design and Practice	3	Introduction to Film	3
Humanities 200	3	Collaborative Practice in Art, Design and Technology	3	History of Film or Special Topics in Film History	3
Humanities 201	3	Media Techniques Distribution	6	Distribution I	9
Science	3	Communications Design Distribution	3	Advanced Film	3
Mathematics	3	Designed Objects Distribution	3	Film Electives	15
Social Science	3	Design and Technology Electives	15	Senior Review Seminar	3
Studies in Global Culture	3	Senior Review Seminar	3	Electives in any studio discipline	33
Critical Theory A*	3	Electives in any studio discipline	33		
Critical Theory B*	3				
Elective	3				
All BFA students must complete the liberal arts requirements for their degree.					
<i>Writing Placement Examination required upon matriculation.</i>					
<i>Must be taken at SFAL.</i>					
<i>Courses that fulfill the distribution requirements are indicated each semester in the course descriptions.</i>					
		Art History Requirements	15	Art History Requirements	15
		Global Art History	3	Global Art History	3
		Modernity and Modernism	3	Modernity and Modernism	3
		Contemporary Art Now	3	Contemporary Art Now	3
		History of Design and Technology	3	History of Film	3
		Art History Elective	3	Art History Elective	3
		Total	120	Total	120

BACHELOR OF FINE ARTS REQUIREMENTS

Total units required for BFA degree: 120
Maximum units accepted in transfer: 60

New Genres

Liberal Arts Requirements	33
Studio Requirements	72

Contemporary Practice	3
New Genres I	3
Issues and Contemporary Artists	3
New Genres II	3
Installation Distribution	3
Video Distribution	3
Performance Document: Photoworks	3
New Genres Electives	15
Senior Review Seminar	3
Electives in any studio discipline	33

Painting

Liberal Arts Requirements	33
Studio Requirements	72

Contemporary Practice	3
Drawing I	3
Painting I	3
Drawing Electives	9
Painting Electives	18
Senior Review Seminar	3
Electives in any studio discipline	33

Photography

Liberal Arts Requirements	33
Studio Requirements	72

Contemporary Practice	3
Introduction to Photography and the Darkroom	3
Understanding Photography	3
Technical Electives	6
Digital Photography I	3
Digital Photography II	3
Conceptual Electives	6
History of Photography II	3
Photography Electives	6
Senior Review Seminar	3
Electives in any studio discipline	33

Art History Requirements 15

Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
History of New Genres	3
Art History Elective	3

Total 120

Art History Requirements 15

Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
Art History Electives	6

Total 120

Art History Requirements 15

Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
History of Photography I	3
Art History Elective	3

Total 120

BACHELOR OF FINE ARTS REQUIREMENTS

Total units required for BFA degree: 120
Maximum units accepted in transfer: 60

Printmaking

Liberal Arts Requirements	33
Studio Requirements	72

Contemporary Practice	3
Printmaking I	3
Drawing I	3
Intermediate Printmaking	6
Advanced Printmaking	3
Printmaking Electives	18
Senior Review Seminar	3
Electives in any studio discipline	33

Sculpture

Liberal Arts Requirements	33
Studio Requirements	72

Contemporary Practice	3
Beginning Sculpture	6
Drawing	3
Intermediate Sculpture	6
Advanced Sculpture	6
Sculpture Electives	9
Interdisciplinary or New Genres Elective	3
Senior Review Seminar	3
Electives in any studio discipline	33

Art History Requirements	15
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Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
History of Print	3
Art History Elective	3

Total	120
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Art History Requirements	15
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Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
History of Sculpture	3
Art History Elective	3

Total	120
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BACHELOR OF ARTS REQUIREMENTS

Total units required for BA degree: 120
Maximum units accepted in transfer: 60

BA History and Theory of Contemporary Art

No more than 24 units may be transferred into studio and general electives combined. No more than 27 units of liberal arts accepted in transfer. No more than 9 units of art history accepted in transfer.

BA Urban Studies

No more than 36 units may be transferred into liberal arts, art history, and urban studies combined. No more than 24 units may be transferred into studio and general electives combined. All entering students are required to take a Writing Placement Examination upon matriculating.

Liberal Arts Requirements	33 units
English Composition A*	3
English Composition B*	3
Humanities 200	3
Humanities 201	3
Science	3
Mathematics	3
Social Science	3
Studies in Global Culture	3
Critical Theory A*	3
Critical Theory B*	3
Elective	3

All BA students must complete the liberal arts requirements for their degree.

*Writing Placement Examination required upon matriculation.

*Must be taken at SFAI.

History and Theory of Contemporary Art	
Liberal Arts Requirements	33
Art History, Theory, & Criticism Requirements	54
Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
Dialogues in Contemporary Art	6
Art History Electives	18
Critical Studies Electives	15
Interdisciplinary Research Colloquium	3
Thesis Colloquium	3
Studio Requirements	12
Contemporary Practice	3
Elective in any studio discipline	9
General Electives	21
Total	120

Urban Studies	
Liberal Arts Requirements	33
Urban Studies Requirements	45
Media and Cultural Geography	3
Urban Theory	3
Critical Studies Electives	9
City Studio Practicum	3
Urban Studies Electives	21
Interdisciplinary Research Colloquium	3
Thesis Colloquium	3
Art History Requirements	9
Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
Studio Requirements	12
Contemporary Practice	3
Elective in any studio discipline	9
General Electives	21
Total	120

COURSES THAT FULFILL CRITICAL STUDIES, URBAN STUDIES, STUDIES IN GLOBAL CULTURES, AND OFF-CAMPUS STUDY REQUIREMENTS

The following courses satisfy the Critical Studies Elective Requirement:

HTCA-220-1	Revolution in our Lifetime: A Visual History of 1968 and Beyond
HTCA-327-1	Queer Visual Politics
CS-220-2	Networks and Desires: Contemporary Art and Digital Games
CS-290-1	Interdisciplinary Research Colloquium
CS-301-1	(Critical Theory B) Theory and Technoscience: Peer to Peer
CS-301-2	(Critical Theory B) Trauma, Resilience, and Creative Practice
ENGL-101-1	English Composition B (Nonfiction Writing): Food, Culture, and Society
ENGL-102-1	Continuing Practices of Writing: The Trickster in Art and Literature
ENGL-102-2	Continuing Practices of Writing: Performance in the Expanded Sphere
HUMN-200-1	Antiquity to the Crusades: Violence and Eros from the Mediterranean to Baghdad
HUMN-200-2	Ordering the Cosmos: Prophecy, Pilgrimage, and Sacred Landscapes in the Pre-Modern World
HUMN-200-3	Divine Madness: On the Ecstasies of the Good
HUMN-201-1	Native Americans in the Media
HUMN-201-2	Primary Documents of Modern Democracy
HUMN-201-3	Just Because You're Paranoid
SOCS-104-1	Introduction to Women's Studies
DT-211-1	Rethinking the "Artist": The Case for Collaborative Practices
DT-240-1	Beyond Looking: Sound Spaces, Sound Cultures
FM-220-1	Cinematography and Light
FM-240-1	The Contemporary Documentary
PH-220-1	Documentary Story: Exploring Multimedia

The following courses satisfy the Urban Studies Elective Requirement:

CS-220-2	Networks and Desires: Contemporary Art and Digital Games
CS-301-1	(Critical Theory B) Theory and Technoscience: Peer to Peer
HUMN-200-4	Native Americans in the Media
MATH-105-1	Systems, Networks, and Strategies
SCIE-117-1	(Boundaries and Co-Existence (In Biology and Human Life)
SCIE-118-1	Regenerative Design
US-103-1	Urbanism Through the Local Lens: San Francisco and the Bay Area
DT-220-1	Locative Media: Projection Mapping Using Site-Specific Media Design
DT-240-1	Beyond Looking: Sound Spaces, Sound Cultures
FM-220-3	Topographical Cinema
FM-240-1	The Contemporary Documentary
NG-204-1	Installation
NG-220-3	The Temporary: Performance, Interventions, Installation
NG-250-1	We Want the Airwaves
PH-304-1	Vernacular Landscape
SC-190-1	Seminar: Ecology of Materials and Processes
SC-206-1	Nomadic Structures

The following courses satisfy the Studies in Global Cultures Requirement:

HTCA-220-1	Revolution in our Lifetime: A Visual History of 1968 and Beyond
HTCA-327-1	Queer Visual Politics
CS-220-2	Networks and Desires: Contemporary Art and Digital Games
CS-290-1	Interdisciplinary Research Colloquium
CS-301-2	(Critical Theory B) Trauma, Resilience, and Creative Practice
ENGL-102-1	Continuing Practices of Writing: The Trickster in Art and Literature
HUMN-200-1	Antiquity to the Crusades: Violence and Eros from the Mediterranean to Baghdad
HUMN-200-2	Ordering the Cosmos: Prophecy, Pilgrimage, and Sacred Landscapes in the Pre-Modern World
HUMN-201-1	Native Americans in the Media
SOCS-104-1	Introduction to Women's Studies
US-103-1	Urbanism Through the Local Lens: San Francisco and the Bay Area
US-296-1	City as Studio Practicum
PH-216-1	Sacred and Profane I

The following courses satisfy the 6-unit Off-campus Study Requirement:

IN-393-1	AICAD Mobility / Study Abroad
IN-399-1	Junior Semester of Independent Study

The following courses satisfy 3 units of the 6-unit Off-campus Study Requirement:

IN-396-1	Internship
US-296-1	City as Studio Practicum

Minor Programs

MINORS: A MAJOR INNOVATION AT SFAI

We're proud to announce the opportunity for students to pursue a minor emphasis in any of the major programs in the School of Studio Practice and the School of Interdisciplinary Studies at SFAI. Open to enrolled BFA and BA students, a minor enables students to organize their elective coursework in exciting new ways and demonstrate the interdisciplinary character of their studies "on paper," since a successfully completed minor will be recorded on transcripts.

Students minor in a program other than their major. For example, a Photography major could minor in Urban Studies, a Sculpture major could minor in Painting or Design and Technology, and a History and Theory of Contemporary Art major could minor in Printmaking. Students may also explore specific areas of interest within a minor, such as ceramics, artists' books, issues of sustainability, or experimental cartography, or define their own pathway.

We encourage you to consider a minor emphasis as you select your courses for the Fall 2012 semester. Please see Susan Martin, Assistant Dean of Academic Success; Peter Blackman, Undergraduate Academic Advisor; or your Department Chair for more information on declaring a minor.

Each minor requires seven courses within an area of study. Please refer to each department-specific matrix for more information.

SCHOOL OF INTERDISCIPLINARY STUDIES

History and Theory of Contemporary Art

Department Chair: Nicole Archer, narcher@sfa.edu

HTCA-102 Contemporary Art Now	3
HTCA-202 Dialogues in Contemporary Art	3
CS-290 Interdisciplinary Research Colloquium	3
Four History and Theory of Contemporary Art Elective courses	12
Total	21 units

Urban Studies

Department Chair: Robin Balliger, rballiger@sfa.edu

US-100 Urban Theory	3
US-220 Media and Cultural Geography	3
US-300-level course	3
Four Urban Studies Elective courses	12
Total	21 units

SCHOOL OF STUDIO PRACTICE

Design and Technology

Department Chair: Paul Klein, paulklein@sfai.edu

DT-113 Conceptual Design and Practice	3
DT-100-level course	3
DT-200-level course	3
DT-300-level course	3
Three Design and Technology Elective courses	9
Total	21 units

Film

Department Chair: Lynn Hershman Leeson, lhershman@sfai.edu

FM-101 Introduction to Film	3
FM-100-level course	3
FM-200-level course	3
FM-300-level course	3
Three Film Elective courses	9
Total	21 units

New Genres

Department Chair: Allan deSouza, adesouza@sfai.edu

NG-101 New Genres I	3
NG-200-level course	3
NG-300-level course	3
History of New Genres or Issues in Contemporary Art	3
Three New Genres Elective courses	9
Total	21 units

Painting

Department Chair: Frances McCormack, fmccormack@sfai.edu

PA-120 Painting I & II	3
Two PA-200-level courses	6
PA-300-level course	3
Three Painting Elective courses	9
Total	21 units

Photography

Department Chair: John Priola, jpriola@sfai.edu

PH-101 Introduction to Photography and the Darkroom	3
PH-200-level course	3
PH-300-level course	3
History of Photography	3
Three Photography Elective courses	9
Total	21 units

Printmaking

Department Chair: Tim Berry, tberry@sfai.edu

Printmaking I Requirement	3
PR-200-level course	3
PR-300-level course	3
History of Print	3
Three Printmaking Elective courses	9
Total	21 units

Sculpture

Department Chair: John Roloff, jrolloff@sfai.edu

SC-100 3-D Strategies: Beginning Sculpture	3
CE-100 Ceramics I: Fabrication	3
SC-200-level course	3
SC-300-level course	3
History of Sculpture	3
Two Sculpture Elective courses	6
Total	21 units

Graduate Curriculum

Full-Time MFA Policies

Low-Residency Graduate Programs

Studio Space

MFA Requirements

MA Requirements

MA/MFA Dual Degree Requirements

Post-Baccalaureate Requirements

MFA

Full-time and Low-Residency

PB

Post-Baccalaureate

Design and Technology

Film

New Genres

Painting

Photography

Printmaking

Sculpture/Ceramics

MA

**Exhibition and
Museum Studies**

**History and Theory
of Contemporary Art**

Urban Studies

MA/MFA

Dual Degree

**History and Theory
of Contemporary Art**

FULL-TIME MFA POLICIES

The MFA program is intended to be a full-time, four-semester program of study. All MFA students are subject to the following policies:

- MFA students have a maximum of three years to complete the degree. This includes time off for a leave of absence.
- Full-time status is achieved by enrolling in 12 credit units during the fall and spring semesters. Part-time MFA students should discuss their academic plan with the Dean of Academic Affairs. To complete the program in two years, students need 15 units each semester.
- MFA students must enroll in at least one Graduate Tutorial (three units) and one Graduate Critique Seminar (three units) per semester.
- No more than two Graduate Tutorials may be scheduled for each semester. Exceptions to this require permission from the Dean of Academic Affairs.
- No more than two Graduate Critique Seminars may be scheduled for each semester. Exceptions to this require permission from the Dean of Academic Affairs.
- The Graduate Lecture Series is required for all first-year MFA, MA, and Dual Degree students and strongly recommended for all other graduate and Post-Baccalaureate students.
- MFA students must complete all outstanding coursework by the end of the summer session following participation in the MFA Graduate Exhibition.

Prerequisites: All students must enter the MFA Program with six units of art history: three units of modern or contemporary history/theory and three additional art history units. If needed, students may be required to fulfill these prerequisites within their first year of MFA study at SFAI. These prerequisite art history credits will count towards a student's elective credit.

Teaching Assistant Stipends: Graduate students who wish to be Teaching Assistants in the third or fourth semester of their graduate programs may apply prior to priority registration for the term in which they wish to TA. All teaching assistantships are limited to regularly scheduled on-campus courses and carry no academic credit. All selected students will be eligible for TA stipends.

MFA Graduate Exhibition: Graduate students must register for the MFA Graduate Exhibition in their final semester and pay an MFA Graduate Exhibition and Catalogue fee of \$300. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Graduate Exhibition meetings in both the fall and spring semester; for example, fall MFA catalogue preparation meetings (dates, times, and meeting rooms to be announced).

LOW-RESIDENCY GRADUATE PROGRAMS

MFA

Designed for working artists, teachers, and other art professionals, the Low-Residency MFA curriculum broadens and advances the conceptual, critical, historical, and practical knowledge needed to develop and sustain an active contemporary studio practice. It features a flexible schedule that permits students to study with SFAI resident and visiting faculty for three or four summers. Students in the three-year program enroll in 20 units per year and students in the four-year program enroll in 15 units per year, for a total of 60 units.

MA (History and Theory of Contemporary Art)

Designed for working scholars, teachers and other art professionals, the Low-Residency MA in the History and Theory of Contemporary Art focuses on research, writing, and critical thinking. The program immerses students in the scholarly practice of art history, considering the discipline in relation to art theory, criticism, and practice, and placing special emphasis on the conditions of exhibition and circulation that frame the reception of art in contemporary culture. It features a flexible schedule that permits students to study with SFAI resident and visiting faculty for three summers. Students enroll in 12 units the first year and 15 units the following two years for a total of 42 units.

MFA AND POST-BACCALAUREATE STUDIO SPACE

The studios at the SFAI Graduate Center provide workspace for both the MFA and Post-Baccalaureate programs. Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (e.g., photographic, digital, sculptural) students may have during their time at SFAI. Students may be assigned to a group studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program. Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living. MFA students to whom space is allocated space may retain their space for four consecutive semesters. Post-Baccalaureate students may retain their space for two consecutive semesters. Students must be registered for at least nine units to be eligible for a studio. Students on a leave of absence are not eligible for studios. Students returning from a leave of absence are responsible for contacting the studio manager to make arrangements for studio space as early as possible. Studios are accessible 24 hours/day. Workshop equipment areas and checkout areas are open eight hours a day, Monday through Friday, and on weekends. AV checkout is open from 10:00 am to 6:00 pm, and the wood shop is open from noon to 6:00 pm. These areas are closed on all holidays and scheduled periods of maintenance.

MFA REQUIREMENTS

Full-time

Graduate Tutorial	12
Graduate Critique Seminar	12
Electives	21
Art History	9
Critical Studies	6
Graduate Lecture Series	0
Intermediate Review	0
Final Review	0
MFA Graduation Exhibition	0

Total **60**

SAMPLE SCHEDULE

Semester 1

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History	3
Critical Studies Seminar	3
Elective	3
Graduate Lecture Series	0

Semester 2

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History	3
Critical Studies Seminar	3
Elective	3
Graduate Lecture Series	0
Studio/Intermediate Review	0

Semester 3

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History	3
Electives	6

Semester 4

Graduate Critique Seminar	3
Graduate Tutorial	3
Elective	9
Final Review	0
MFA Graduation Exhibition	0

Total **60**

MFA REQUIREMENTS

Low-Residency

Critical Studies	3	
Art History	9	
Tutorials	12	
Guided Study	9 (3-year)	12 (4-year)
Critique Seminar	9 (3-year)	12 (4-year)
Electives	18 (3-year)	12 (4-year)
Winter Reviews	0	
Summer Reviews	0	
Intermediate Review	0	
Final Review	0	
Graduate Lecture Series	0	
MFA Graduate Exhibition	0	
Total	60	

SAMPLE SCHEDULE

Year 1 (3-year)

Graduate Critique Seminar	3
Art History	3
Tutorial	3
Electives	6
Guided Study	3
Graduate Lecture Series	0
Summer Review	0
Winter Review	0

Year 2 (3-year)

Critique Seminar	3
Art History	3
Critical Studies	3
Tutorial	3
Electives	6
Guided Study	3
Graduate Lecture Series	0
Intermediate Review	0
Winter Review	0

Year 3 (3-year)

Critique Seminar	3
Art History	3
Tutorials	6
Electives	6
Guided Study	3
Graduate Lecture Series	0
Summer Review	0
Final Review	0
MFA Graduate Exhibition	0

Total 60

Year 1 (4-year)

Critique Seminar	3
Art History	3
Tutorial	3
Elective	3
Guided Study	3
Graduate Lecture Series	0
Summer Review	0
Winter Review	0

Year 2 (4-year)

Critique Seminar	3
Art History	3
Critical Studies	3
Tutorial	3
Guided Study	3
Graduate Lecture Series	0
Summer Review	0
Intermediate Review	0

Year 3 (4-year)

Critique Seminar	3
Art History	3
Tutorial	3
Elective	3
Guided Study	3
Graduate Lecture Series	0
Summer Review	0
Winter Review	0

Year 4 (4-year)

Critique Seminar	3
Tutorial	3
Electives	6
Guided Study	3
Graduate Lecture Series	0
Summer Review	0
Final Review	0
MFA Graduate Exhibition	0

Total 60

MA REQUIREMENTS

History and Theory of Contemporary Art

Issues and Theories of Contemporary Art	3
Global Perspectives of Modernity	3
Culture Industry and Media Matters	3
Research and Writing Colloquium	3
Critical Studies Electives	6
Art History Seminar Electives	6
Cognates (other electives)	0
Graduate Lecture Series	0
Thesis I	6
Thesis II	6
Total	42

History and Theory of Contemporary Art (Low-Residency)

Issues and Theories of Contemporary Art	3
Min(d)ing the Canon	3
Global Perspectives of Modernity	3
Research and Writing Colloquium	3
Critical Studies Elective	3
Art History Seminar Elective	6
Electives	6
Guided Studies	6
Graduate Lecture Series	0
Thesis I	6
Thesis II	3
Total	42

SAMPLE SCHEDULE

Semester 1

Global Perspectives of Modernity	3
Issues and Theories of Contemporary Art	3
Art History or Critical Studies Electives	6
Graduate Lecture Series	0

Semester 2

Research and Writing Colloquium	3
Culture Industry and Media Matters	3
Art History or Critical Studies Electives	6
Graduate Lecture Series	0

Semester 3

Cognate (other electives)	3
Thesis I: Independent Investigations	3
Thesis II: Collaborative Projects	3

Semester 4

Cognate (other electives)	3
Thesis I	3
Thesis II	3
Total	42

Year 1

Global Perspectives of Modernity	3
Issues and Theories or Min(d)ing the Canon	3
Elective	3
Graduate Lecture Series	0
Guided Study	3

Year 2

Issues and Theories or Min(d)ing the Canon	3
Research and Writing Colloquium	3
Art History Elective	3
Critical Studies Elective	3
Graduate Lectures Series	0
Guided Study	3

Year 3

Art History Elective	3
Elective	3
Graduate Lecture Series	0
Thesis I: Independent Investigations	6
Thesis II: Collaborative Project	3
Total	42

MA REQUIREMENTS

Exhibition and Museum Studies

Research and Writing Colloquia	3
Global Perspectives of Modernity	3
Culture Industry and Media Matters	3
Theories of Art and Culture	3
Electives in Art History, Critical Studies, or Topics Seminars	9
Cognates (other electives)	9
Graduate Lecture Series	0
Thesis I	6
Thesis II	6
Practicum	6
Total	48

Urban Studies

Research and Writing Colloquium	3
Global Perspectives of Modernity	3
Culture Industry and Media Matters	3
Frameworks for Art and Urbanism	3
Urban Studies Seminar Electives	9
Cognates (other electives)	9
Practicum	6
Graduate Lecture Series	0
Thesis I	6
Thesis II	6
Total	48

SAMPLE SCHEDULE

Semester 1

Global Perspectives of Modernity	3
Theories of Art and Culture	3
Cognate (other electives)	6
Electives in Art History, Critical Studies, or Topics Seminars	3
Graduate Lecture Series	0

Semester 2

Research and Writing Colloquia	3
Culture Industry and Media Matters	3
Cognate (other electives)	3
Electives in Art History, Critical Studies, or Topics Seminars	3
Graduate Lecture Series	0
Summer Practicum	6

Semester 3

Thesis I	3
Thesis II	3
Electives in Art History, Critical Studies, or Topics Seminars	3

Semester 4

Thesis I	3
Thesis II	3
Cognate (other electives)	3
Total	48

SAMPLE SCHEDULE

Semester 1

Global Perspectives of Modernity	3
Frameworks for Art and Urbanism	3
Urban Studies Seminar Electives	3
Cognate (other electives)	3
Graduate Lecture Series	0

Semester 2

Research and Writing Colloquia	3
Culture Industry and Media Matters	3
Urban Studies Seminar Electives	3
Cognate (other electives)	3
Graduate Lecture Series	0
Summer Practicum	6

Semester 3

Thesis I	3
Thesis II	3
Seminar Electives	3

Semester 4

Thesis I	3
Thesis II	3
Cognate (other electives)	3
Total	48

MA/MFA DUAL DEGREE REQUIREMENTS

Graduate Tutorial	12	Global Perspectives of Modernity	3
Graduate Critique Seminar	12	Culture Industry and Media Matters	3
Electives/Cognates	15	Research and Writing Colloquia	3
Art History Seminar Electives	9	Thesis I	6
Critical Studies	6	Thesis II	6
Graduate Lecture Series	0	Final Review	0
Intermediate Review	0	MFA Graduate Exhibitions	0
Issues and Theories of Contemporary Art	3	Total	78

PB REQUIREMENTS

Semester 1	
Post-Baccalaureate Seminar	3
Art History (UG or GR)	3
Critical Studies Seminar (UG or GR)	3
Undergraduate electives	6
Semester 2	
Post-Baccalaureate Seminar	3
Art History (UG or GR)	3
Tutorial (UG or GR)	3
Undergraduate electives	6
Total	30

SAMPLE SCHEDULE

Semester 1

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Elective	3
Critical Studies Elective	3
Other Elective (includes studio)	3
Graduate Lecture Series	0

Semester 2

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Elective	3
Critical Studies Elective	3
Other Elective (includes studio)	3
Graduate Lecture Series	0
Graduate Studio	0
Intermediate Review	0

Semester 3

Graduate Critique Seminar	3
Graduate Tutorial	3
Issues and Theories of Contemporary Art	3
Global Perspectives on Modernity	3
Art History/Critical Studies/Exhibition and Museum Studies Elective	3

Semester 4

Graduate Critique Seminar	3
Graduate Tutorial	3
Research and Writing Colloquium	3
Culture Industries and Media Matters	3
Art History/Critical Studies/Exhibition and Museum Studies Elective	3

Graduate Studio Final Review	0
MFA Graduate Exhibition and Catalogue	0

Semester 5

Thesis I	3
Thesis II	3
Teaching Practicum or Art History or Critical Studies Elective	3

Semester 6

Thesis I	3
Thesis II	3
Teaching Practicum or Art History or Critical Studies Elective	3

Course Schedule

How to Read the Course
Schedule

Course Listings

HOW TO READ THE COURSE SCHEDULE

¹ARTH-²100-³01

- 1 The letters on the left of the first hyphen indicate the discipline in which the course is offered.
- 2 The number between the two hyphens indicates the level of the course. (*see below*)

000 Skill Development
100 Beginning to Intermediate
200 Intermediate
300 Intermediate to Advanced
400 Post-Baccalaureate program
500 Graduate Level
- 3 The number on the right of the second hyphen indicates the section of the course.

Class Times

Period I	9:00 am–11:45 am
Period II	1:00 pm–3:45 pm
Period III	4:15 pm–7:00 pm
Period IV	7:30 pm–10:15 pm

ROOM LOCATIONS AND ABBREVIATIONS

800 Chestnut Street Campus

DMS2	Digital Media Studio
MCR	McMillian Conference Room
LH	Lecture Hall
PSR	Photo Seminar Room (above Studio 16A)
1, 2, 3	Printmaking Studios
8, 26	Film Studios
9, 10	New Genres Studios
13, 14	Drawing Studios
16A	Photo Studio (up stairway, past Student Affairs)
16C	Seminar Room (up stairway, past Student Affairs)
105, 106	Sculpture Studios
113	Interdisciplinary Honors Studios
114	Painting Studio
115	Stone Painting Studio
116	Painting Studio
117	Interdisciplinary Studio
18	Seminar Room (beyond Student Affairs)
20A	Digital Media Studio (lower level, near Jones St. Entrance)
20B	Seminar Room (near Jones St. entrance)
25	Collaborative Lab

2565 Third Street Graduate Center

3FM	Third Street Film Studio
3LG	Third Street Lounge
3LH	Third Street Lecture Hall
3SR1	Third Street Seminar Room #1
3SR2	Third Street Seminar Room #2
3SR3	Third Street Seminar Room #3
3SR4	Third Street Seminar Room #4
3RR	Third Street Reading Room (behind lounge)
3INST A	Third Street Installation Room A

FALL 2012 UNDERGRADUATE COURSES

SCHOOL OF INTERDISCIPLINARY STUDIES

Course Code	Title	Faculty	Day	Time	Location
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ART HISTORY

HTCA-100-1	Foundations in Global Art History	Nicole Archer	T	4:15-7:00	LH
HTCA-102-1	Contemporary Art Now	Laura Richard	F	9:00-11:45	LH
HTCA-202-1	Dialogues in Contemporary Art	Glen Helfand	M	4:15-7:00	18
HTCA-220-1	Revolution in our Lifetime: A Visual History of 1968 and Beyond	Sampada Aranke	M	9:00-11:45	MCR
HTCA-327-1	Queer Visual Politics	Greg Youmans	TH	4:15-7:00	18
HTCA-390-1	Thesis Colloquium				
HTCA-398-1	Directed Study				

CRITICAL STUDIES

CS-220-2	Networks and Desires: Contemporary Art and Digital Games	Laura Fantone	M	1:00-3:45	MCR
CS-290-1	Interdisciplinary Research Colloquium	Thor Anderson	T	4:15-7:00	20B
CS-300-1	Critical Theory A	TBA	TH	9:00-11:45	18
CS-300-2	Critical Theory A	Eddie Yuen	T	4:15-7:00	18
CS-300-3	Critical Theory A	Terri Cohn	W	9:00-11:45	18
CS-301-1	Critical Theory B Theory and Technoscience: Peer to Peer	Dale Carrico	T	9:00-11:45	18
CS-301-2	Critical Theory B Trauma, Resilience, and Creative Practice	Susan Greene	W	1:00-3:45	18

ENGLISH

ENGL-090-1	Language Support for Artists	David Skolnick	T/TH	9:00-11:45	20B
ENGL-095-1	Seeing and Writing: The Art of the Written Word	David Skolnick	T/TH	1:00-3:45	20B
ENGL-100-1	English Comp A: Investigation and Writing	Christina Boufis	F	9:00-11:45	20B
ENGL-100-2	English Comp A: Investigation and Writing	Cameron MacKenzie	T	9:00-11:45	MCR
ENGL-100-3	English Comp A: Investigation and Writing	Beth Williams	TH	4:15-7:00	MCR
ENGL-100-4	English Comp A: Investigation and Writing	Benjamin Perez	TH	9:00-11:45	25
ENGL-100-5	English Comp A: Investigation and Writing	Beth Williams	W	4:15-7:00	18
ENGL 101-1	English Comp B (Non-Fiction Writing): Food, Culture, and Society	Christina Boufis	W	1:00-3:45	MCR
ENGL-101-2	English Comp B (Non-Fiction Writing): Frameworks of Short Fiction	Cameron MacKenzie	TH	1:00-3:45	18
ENGL-102-1	Continuing Practices of Writing: The Trickster in Art and Literature	Benjamin Perez	TH	4:15-7:00	25
ENGL-102-2	Continuing Practices of Writing: Performance in the Expanded Sphere	Christian Nagler	F	1:00-3:45	16C

Course Code	Title	Faculty	Day	Time	Location
HUMANITIES					
HUMN-200-1	Humanities: Antiquity to the Crusades: Violence and Eros from the Mediterranean to Baghdad	Carolyn Duffey	F	1:00-3:45	20B
HUMN-200-2	Humanities: Ordering the Cosmos: Prophecy, Pilgrimage, and Sacred Landscapes in the Pre-Modern World	Thor Anderson	T	1:00-3:45	MCR
HUMN-200-3	Humanities: Divine Madness: On the Ecstasies of the Good	Clark Buckner	T	9:00-11:45	25
HUMN-201-1	Humanities: Native Americans in the Media	Esther Lucero	T	7:30-10:15pm	18
HUMN-201-2	Humanities: Primary Documents of Modern Democracy	Eddie Yuen	W	4:15-7:00	MCR
HUMN-201-3	Humanities: Just Because You're Paranoid	Cameron MacKenzie	TH	9:00-11:45	MCR

MATHEMATICS

MATH-103-1	Mathematics and Computer Practices	Nick Lally	TH	4:15-7:00	DMS-2
MATH-105-1	Systems, Networks, and Strategies	Lee Worden	W	7:30-10:15	20B

SCIENCE

SCIE-117-1	Boundaries and Co-Existence (In Biology and Human Life)	Lee Worden	W	4:15-7:00	20B
SCIE-118-1	Regenerative Design	Nik Bertulis	F	9:00-11:45	18

SOCIAL SCIENCE

SOCS-104-1	Introduction to Women's Studies	TBA	TH	1:00-3:45	MCR
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URBAN STUDIES

US-103-1	Urbanism Through the Local Lens: San Francisco and the Bay Area	Eddie Yuen/ Chris Carlsson	T	1:00-3:45	18
US-296-1	City as Studio Practicum	Amy Berk	W	9:00-11:45	MCR
US-390-1	Thesis Colloquium				
US-398-1	Directed Study				

FALL 2012 UNDERGRADUATE COURSES

SCHOOL OF STUDIO PRACTICE

Course Code	Title	Faculty	Day	Time	Location
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CONTEMPORARY PRACTICE

CP-100-1	Contemporary Practice	JD Beltran	M	9:00-11:45/1:00-3:45	26
CP-100-2	Contemporary Practice	Richard Berger	M	9:00-11:45/1:00-3:45	106
CP-100-3	Contemporary Practice	Amy Berk	M	9:00-11:45/1:00-3:45	14
CP-100-4	Contemporary Practice	Terri Cohn	M	9:00-11:45/1:00-3:45	18
CP-100-5	Contemporary Practice	Bryan Hewitt	M	9:00-11:45/1:00-3:45	DMS2
CP-100-6	Contemporary Practice	Ian McDonald	M	9:00-11:45/1:00-3:45	25
CP-100-7	Contemporary Practice	Megan Riepenhoff	M	9:00-11:45/1:00-3:45	13
CP-100-8	Contemporary Practice	Aaron Terry	M	9:00-11:45/1:00-3:45	20B

DESIGN AND TECHNOLOGY

DT-101-1	Digital Literacy: Sound, Motion, Object	Andrew Benson	T/TH	7:30-10:15	DMS2
DT-113-1	Conceptual Design and Practice: Photoshop, Illustrator, InDesign	JD Beltran	T/TH	1:00-3:45	DMS2
DT-116-1/ FM-116-1	Introduction to 3D Modeling and Animation	Greg Lemon	W/F	9:00-11:45	DMS2
DT-150-1/ SC-150-1	Electronics and Activating Objects	Chris Palmer	M/W	7:30-10:15	105
DT-211-1	Rethinking the "Artist": The Case for Collaborative Practices	Paul Klein	T/TH	1:00-3:45	25
DT-220-1	Locative Media: Projection Mapping Using Site-Specific Media Design	Ben Wood	M/W	4:15-7:00	25/DMS2
DT-220-2	Closing the Gap: Artist Intention vs. The User / Viewer Experience	Ryan Hanau	T/TH	7:30-10:15	25
DT-240-1	Beyond Looking: Sound Spaces, Sound Cultures	Laetitia Sonami	M	4:15-7:00	MCR

DRAWING

DR-120-1	Drawing I + II	Bruce McGaw	W/F	1:00-3:45	13
DR-120-2	Drawing I + II	Fred Martin	T/TH	1:00-3:45	13
DR-120-3	Drawing I + II	Brad Brown	W/F	9:00-11:45	13
DR-200-1	Drawing II + III	Jeremy Morgan	W/F	9:00-11:45	14
DR-202-1	Anatomy	Brett Reichman	T/TH	9:00-11:45	13
DR-205-1	Illustration	Hugh D'Andrade	T/TH	4:15-7:00	25/13
NG-208-1	Conceptual Drawing	Keith Boadwee	T/TH	1:00-3:45	14
DR-209-1	Art on Paper	Frances McCormack	W/F	1:00-3:45	14

Course Code	Title	Faculty	Day	Time	Location
FILM					
FM-101-1	Intro to Film	TBA	T/TH	9:00-11:45	26
FM-101-2	Intro to Film	Jennifer Kroot	W/F	1:00-3:45	26
FM-102-1	Technical Fundamentals of Film	Jeff Rosenstock	W	4:15-7:00	26
FM-116-1/ DT-116-1	Introduction to 3D Modeling and Animation	Greg Lemon	W/F	9:00-11:45	DMS2
FM-204-1	Digital Cinema I	Michella Rivera-Gravage	W/F	9:00-11:45	20A/26
FM-208-1	Electrographics Sinema	Mike Kuchar	F	9:00-11:45; 1:00-3:45	8
FM-220-1	Cinematography and Narrative Light	Hiro Narita	T/TH	9:00-11:45	8
FM-220-2	Editing for Sound and Image	Dan Olmsted / Jay Boekelheide	W/F	1:00-3:45	25/DMS2
FM-220-3	Topographical Cinema	TBA	T/TH	1:00-3:45	26
FM-240-1	Contemporary Documentary	Michael Fox	TH	1:00-3:45	LH
FM-380-1	Undergraduate Tutorial	Lynn Hershman Leeson	W	9:00-11:45	8

INTERDISCIPLINARY

IN-114-1	Collage	Carlos Villa	T/TH	1:00-3:45	117
IN-390-1	Senior Review Seminar	Reagan Louie	W	1:00-3:45	LH
IN-391-1	Honors Studio				
IN-393-1	AICAD Mobility / Study Abroad				
IN-396-1	Internship	Sarah Ewick	T	4:15-7:00	MCR
IN-399-1	Independent Study				

NEW GENRES

NG-101-1	New Genres I	Chris Sollars	T/TH	7:30-10:15	8
NG-101-2	New Genres I	Tony Labat	F	9:00-11:45; 1:00-3:45	MCR
NG-101-3	New Genres I	Tim Sullivan	W/F	9:00-11:45	25
NG-110-1	Beginning Video	Julio Morales	TH	4:15-7:00; 7:15-10:00	26
NG-201-1	Hybrid Forms	Jenifer Wofford	T/TH	1:00-3:45	8
NG-204-1	Installation	Whitney Lynn	T/TH	4:15-7:00	8
NG-206-1	Photoworks: Conceptual Photography	Rebecca Goldfarb	M/W	9:00-11:45	16A/16C
NG-208-1	Conceptual Drawing	Keith Boadwee	T/TH	1:00-3:45	14
NG-220-1	Action: The Performative Body	Jennifer Locke	M/W	7:30-10:15	16A
NG-220-2	The Temporary: Performance, Interventions, Installation	Whitney Lynn	T/TH	7:30-10:15	16A
NG-220-3	The Multi-Media Variety Show	Joshua Grannell	F	9:00-11:45; 1:00-3:45	25
NG-240-1	History of Video	Sharon Grace	T	9:00-11:45	LH
NG-250-1	We Want the Airwaves	Julio Morales	M/W	7:15-10:00	25
NG-307-1	Advanced Projects	Jennifer Locke	M/W	4:15-7:00	8
NG-380-1	Undergraduate Tutorial	Keith Boadwee	TH	4:15-7:00	20B

Course Code	Title	Faculty	Day	Time	Location
PAINTING					
PA-120-1	Painting I+ II	Carlos Villa	T/TH	9:00-11:45	117
PA-120-2	Painting I+ II	Bruce McGaw	W/F	9:00-11:45	116
PA-120-3	Painting I+ II	Dewey Crumpler	T/TH	1:00-3:45	116
PA-200-1	Painting II + III	Pegan Brooke	F	9:00-11:45; 1:00-3:45	117
PA-200-2	Painting II + III	Brett Reichman	T/TH	1:00-3:45	114
PA-200-3	Painting II + III	Jovi Schnell	T/TH	9:00-11:45	116
PA-207-1	Better Painting Through Chemistry	Matt Boruso	F	9:00-11:45; 1:00-3:45	114
PA-211-1	Night Painting	Fred Martin	T/TH	7:30-10:15	114
PA-220-1	Eye of the Beholder	Judie Bamber	M/W	1:00-3:45	117
PA-220-2	Serial Autobiography	Caitlin Mitchell Dayton	M/W	9:00-11:45	117
PA-220-3	Painted Space	Jeremy Morgan	W/F	1:00-3:45	116
PA-380-1	Undergraduate Tutorial	Dewey Crumpler	TH	4:15-7:00	116
PA-380-2	Undergraduate Tutorial	Carlos Villa	T	4:15-7:00	117
PA-380-3	Undergraduate Tutorial	Taravat Talepasand	W	9:00-11:45	114
PA-380-4	Undergraduate Tutorial	Ana Fernandez	M	1:00-3:45	116

PHOTOGRAPHY

PH-101-1	Introduction to Photography and the Darkroom	Lucas Foglia	T/TH	1:00-3:45	16A
PH-101-2	Introduction to Photography and the Darkroom	Sean McFarland	M/W	4:15-7:00	16A
PH-101-3	Introduction to Photography and the Darkroom	Elizabeth Bernstein	W/F	9:00-11:45	16A/16C
PH-101-4	Introduction to Photography and the Darkroom	Alice Shaw	T/TH	9:00-11:45	16C /16A
PH-110-1	Photo II: Tools of the Medium	Lindsey White	W/F	1:00-3:45	16C /16A
PH-120-1	Introduction to Photography as the Digital Medium	Thom Sempere	T/TH	9:00-11:45	20A
PH-120-2	Introduction to Photography as the Digital Medium	Michael Creedon	M/W	4:15-7:00	20A
PH-215-1	Sacred & Profane I	Linda Connor	M/W	7:30-10:15	16C
PH-220-1	Photography: Technology Timeline	Megan Riepenhoff	T/TH	4:15-7:00	16A
PH-220-2	Constructions of Space	Susannah Hays	M	1:00-3:45	16C
PH-220-3	Documentary Story: Exploring Multimedia	Darcy Padilla	M/W	4:15-7:00	16C
PH-221-1	Advanced Techniques in Digital Image Making	Liz Steketee	T/TH	1:00-3:45	20A
PH-240-1	History of Photography	Reagan Louie	M	1:00-3:45	LH
PH-250-1	Visual Translations	John Priola	T/TH	1:00-3:45	16C
PH-303-1	Conversations with Contemporary Photography	Linda Connor	M/W	1:00-3:45	16A
PH-304-1	Vernacular Landscape	Henry Wessel	T/TH	9:00-11:45	16A/16C
PH-311-1	Digital Printing for the Handmade Book	Michael Creedon / John DeMerritt	F	9:00-11:45; 1:00-3:45	16A/20A
PH-380-1	Undergraduate Tutorial	Reagan Louie	W	9:00-11:45	26
PH-381-1	Special Projects	Henry Wessel	T/TH	1:00-3:45	PSR

Course Code	Title	Faculty	Day	Time	Location
PRINTMAKING					
PR-104-1	Lithography I	James Claussen	T/TH	1:00-3:45	3
PR-107-1	Relief I	Juan Fuanes	W/F	9:00-11:45	1
PR-111-1	Screenprinting I	Amy Todd	M/W	4:15-7:00	2
DT-113-1	Conceptual Design and Practice: Photoshop, Illustrator, InDesign	JD Beltran	T/TH	9:00-11:45	DMS2
PR-202-1	Etching II	Tim Berry	M/W	1:00-3:45	1
PR-206-1	Artists' Books: Structures and Ideas	Charles Hobson / Macy Chadwick	F	9:00-11:45; 1:00-3:45	Print Loft
PR-220-1	Letterpress for Artists	Laureen Mahler / John Peck	T/TH	4:15-7:00	3
PR-310-1	Advanced Projects	Tim Berry	M/W	9:00-11:45	Print Loft

SCULPTURE/CERAMICS

CE-100-1	Ceramics I: Fabrication	John de Fazio	T/TH	9:00-11:45	106
CE-100-2	Ceramics I: Fabrication	Lisa Reinertson	F	9:00-11:45; 1:00-3:45	106
CE-302-1	Cross-Media Ceramic Projects	Ian McDonald	W	9:00-11:45; 1:00-3:45	106
SC-100-1	3D Strategies I: Beginning Sculpture	Richard Berger	T/TH	1:00-3:45	105
SC-150-1/ DT-150-1	Electronics and Activating Objects	Chris Palmer	M/W	7:30-10:15	105
SC-190-1	Seminar: Ecology of Materials and Processes	John Roloff	W	1:00-3:45	20B
SC-203-1	Kinetic Sculpture: Figuration	Richard Berger	T/TH	9:00-11:45	105
SC-206-1	Nomadic Structures	Kate Ruddle	M/W	4:15-7:00	105
SC-380-1	Undergraduate Tutorial	John de Fazio	TH	1:00-3:45	106

FALL 2012 GRADUATE COURSES

SCHOOL OF INTERDISCIPLINARY STUDIES

Course Code	Title	Faculty	Day	Time	Location
ART HISTORY					
HTCA-501-1	Issues and Theories of Contemporary Art	Nicole Archer	TH	1:00-3:45	3LH
HTCA-502-1	Min(d)ing the Canon	TBA	F	1:00-3:45	LH (Chestnut)
HTCA-510-1/ US-510-1	Frameworks for Art and Urbanism	Laura Fantone	W	1:00-3:45	3SR3
HTCA-520-1	Global Art Cinema Since 1995	Alexander Greenhough	M	9:00-11:45	3LH
HTCA-520-2	World Histories of Photography	TBA	M	1:00-3:45	3LH
HTCA-520-3	Manifestations of the Psychadelic	Daniel Hackbarth	W	9:00-11:45	3LH
HTCA-520-4	Performance Art: Some Histories	Frank Smigiel	M	7:30-10:15	3LH
HTCA-590-1/ EMS-590-1/ US-590-1	Thesis I: Independent Investigations	Dale Carrico	F	1:00-3:45	3LH
HTCA-590-2/ EMS-590-2/ US-590-2	Thesis I: Independent Investigations	TBA	T	9:00-11:45	3SR3
HTCA-591-1/ EMS-591-1/ US-591-1	Thesis II: Collaborative Projects	Claire Daigle	M	1:00-3:45	3SR3
HTCA-591-2/ EMS-591-2/ US-591-2	Thesis II: Collaborative Projects	Betti-Sue Hertz	W	4:15-7:00	3SR3
HTCA-598-1	Directed Study				

CRITICAL STUDIES

CS-500-1	Disabling Normativity: Biopolitics, Divergent Bodies and Visual Culture	Eric Stanley	M	4:15-7:00	3SR3
CS-500-2	Dreamwork	Cameron MacKenzie	T	9:00-11:45	3LH
CS-500-3	Critical Race Theory and Visual Representation	TBA	W	1:00-3:45	3LH
CS-501-1	Global Perspectives on Modernity	Robin Balliger	T	1:00-3:45	3LH
CS-501-2	Global Perspectives on Modernity	Carolyn Duffey	M	4:15-7:00	3LH

Course Code	Title	Faculty	Day	Time	Location
EXHIBITION AND MUSEUM STUDIES					
EMS-520-1	Form, Politics and Exhibition	Julian Myers	F	9:00-11:45	3LH
EMS-520-2	Critical Histories of Museums and Exhibitions	Rudolf Frieling	TH	9:00-11:45	3LH
EMS-520-3	Considering the Museum	Andrea Dooley	T	4:15-7:00	3LH
EMS-590-1/ HTCA-590-1/ US-590-1	Thesis I: Independent Investigations	Dale Carrico	F	1:00-3:45	3LH
EMS-590-2/ HTCA-590-1/ US-590-2	Thesis I: Independent Investigations	TBA	T	9:00-11:45	3SR3
EMS-591-1/ HTCA-590-1/ US-591-1	Thesis II: Collaborative Projects	Claire Daigle	M	1:00-3:45	3SR3
EMS-591-2/ HTCA-590-1/ US-591-2	Thesis II: Collaborative Projects	Betti-Sue Hertz	TH	1:00-3:45	3SR2
URBAN STUDIES					
US-510-1/ ARTH-510-1	Frameworks for Art and Urbanism	Laura Fantone	W	1:00-3:45	3LH
US-511-1	Place and Tragic Gift	Tai Nishiushi	TH	9:00-11:45	3SR3
US-513-1/ CS-513-1	Ethnographic Media: Theory and Practice	Thor Anderson	TH	1:00-3:45	3SR3
US-590-1/ HTCA-590-1/ EMS-590-1	Thesis I: Independent Investigations	Dale Carrico	F	1:00-3:45	3LH
US-590-2/ HTCA-590-2/ EMS-590-2	Thesis I: Independent Investigations	TBA	T	9:00-11:45	3SR3
US-591-1/ HTCA-591-1/ EMS-591-1	Thesis II: Collaborative Projects	Claire Daigle	M	1:00-3:45	3SR3
US-591-2/ HTCA-591-2/ EMS-591-2	Thesis II: Collaborative Projects	Betti-Sue Hertz	TH	1:00-3:45	3SR2
INTERDISCIPLINARY					
IN-500-1	Graduate Art History Practicum	Ginger Wolfe-Suarez	M	9:00-11:45	3SR3
IN-503-1	Writing in Academic English for the Arts: Language Support for Graduate Students	Jill Bond	F	9:00-11:45	3SR2

FALL 2012 GRADUATE COURSES

SCHOOL OF STUDIO PRACTICE

Course Code	Title	Faculty	Day	Time	Location
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GRADUATE STUDIO ELECTIVES

DT 500-1	Studio for Sound Strategies	Laetitia Sonami	T	4:15-7:00	3SR3
PA-500-1	Clive Fellows Seminar	Brett Reichman	W	7:30-10:15	3SR1
SC-500-1	Monuments: Contemporary Approaches in Art	Mildred Howard	T/TH	1:00-3:45	3SR4

CRITIQUE SEMINARS

GR-500-1	Graduate Critique Seminar	Laetitia Sonami	T	1:00-3:45	3SR3
GR-500-2	Graduate Critique Seminar	Hiro Narita	M	4:15-7:00	3SR4
GR-500-3	Graduate Critique Seminar	Tony Labat	W	1:00-3:45	3SR2
GR-500-4	Graduate Critique Seminar	Pegan Brooke	TH	1:00-3:45	3SR2
GR-500-5	Graduate Critique Seminar	Sharon Grace	TH	4:15-7:00	3SR2
GR-500-6	Graduate Critique Seminar	Laurie Palmer	M	1:00-3:45	3SR1
GR-500-7	Graduate Critique Seminar	Judie Bamber	T	9:00-11:45	3SR1
GR-500-8	Graduate Critique Seminar	Jeremy Morgan	TH	1:00-3:45	3SR1
GR-500-9	Graduate Critique Seminar	Alice Shaw	TH	4:15-7:00	3SR3
GR-500-10	Graduate Critique Seminar	Henry Wessel	T	4:15-7:00	3SR2
GR-500-11	Graduate Critique Seminar	John Priola	W	1:00-3:45	3SR1
GR-500-12	Graduate Critique Seminar	Tim Berry	T	9:00-11:45	3SR2
GR-500-13	Graduate Critique Seminar	John Roloff	M	4:15-7:00	3SR1
GR-500-14	Graduate Critique Seminar	Ginger Wolfe-Suarez	M	1:00-3:45	3SR2
GR-500-15	Graduate Critique Seminar	Taravat Talepasand	W	4:15-7:00	3SR1
GR-500-16	Graduate Critique Seminar	Will Rogan	F	9:00-11:45	3SR3
GR-500-17	Graduate Critique Seminar	Clare Rojas	W	9:00-11:45	3SR2

GRADUATE TUTORIALS

GR-580-1	Graduate Tutorial	Chris Kubick	T	4:15-7:00	3INSTA
GR-580-2	Graduate Tutorial	Lynn Hershman Leeson	W	1-3:45	3FM (Film Studio)
GR-580-3	Graduate Tutorial	Anne Colvin	W	1:00-3:45	3INSTA
GR-580-4	Graduate Tutorial	Tim Sullivan	M	9:00-11:45	3SR2
GR-580-5	Graduate Tutorial	Sharon Grace	TH	1:00-3:45	3LG
GR-580-6	Graduate Tutorial	Bruce McGaw	W	4:15-7:00	3SR2
GR-580-7	Graduate Tutorial	Pegan Brooke	TH	9:00-11:45	3SR1
GR-580-8	Graduate Tutorial	Dewey Crumpler	T	4:15-7:00	3SR1
GR-580-9	Graduate Tutorial	Caitlin Mitchell Dayton	T	7:30-10:15	3SR1
GR-580-10	Graduate Tutorial	Lucas Foglia	M	1:00-3:45	3INSTA
GR-580-11	Graduate Tutorial	Reagan Louie	W	9:00-11:45	3SR4
GR-580-12	Graduate Tutorial	Sean McFarland	T	9:00-11:45	3INSTA
GR-580-13	Graduate Tutorial	Amy Todd	M	1:00-3:45	3INST.B

Course Code	Title	Faculty	Day	Time	Location
GR-580-14	Graduate Tutorial	John deFazio	W	7:30-10:15	3SR4
GR-580-15	Graduate Tutorial	Kate Ruddie	W	1:00-3:45	3INST.B
GR-580-16	Graduate Tutorial	Mildred Howard	TH	9:00-11:45	3SR4
GR-580-17	Graduate Tutorial	Isabella Kirkland	T	4:15-7:00	3INST.B
GR-580-18	Graduate Tutorial	Linda Connor	M	4:15-7:00	20B
GR-580-19	Graduate Tutorial	Jennifer Locke	T	9:00-11:45	3INST.B
GR-580-20	Graduate Tutorial	Lowell Darling	W	4:15-7:00	3LH
GR-580-21	Graduate Tutorial	Ian McDonald	T	9:00-11:45	3SR4

GRADUATE PRACTICUM

EMS-588-1	Exhibition and Museum Studies Practicum
US-588-1	Urban Studies Practicum

POST-BACCALAUREATE SEMINAR

PB-400-1	Post-Bac Seminar	Jack Fulton	W	1:00-3:45	3SR4
PB-400-2	Post-Bac Seminar	John deFazio	T	4:15-7:00	3SR4

GRADUATE LECTURE SERIES

GR-502-1	Graduate Lecture Series	Tony Labat/Claire Daigle	F	4:30-6:30	LH
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GRADUATE REVIEWS

GR-592-1	MFA Intermediate Review	Tony Labat
GR-594-1	MFA Final Review	Tony Labat
MA-592-1	MA Intermediate Review	Claire Daigle

GRADUATE ASSISTANTSHIP

GR-587-1	Graduate Assistantship	Graduate Office
GR-597-1	Teaching Assistantship	Graduate Office

Course Descriptions

Undergraduate Courses

Graduate Courses

UNDERGRADUATE COURSES

School of Interdisciplinary Studies

All courses in the School of Interdisciplinary Studies may be used to satisfy the Liberal Arts elective.

All courses are offered for 3 units unless otherwise specified.

Art History

HTCA-100-1 Foundations in Global Art History

Nicole Archer

Prerequisite: None

This course will survey global art and architecture from the beginnings of art production in the prehistoric period through the end of the Middle Ages. The material will be organized in rough chronology, focused week-to-week thematically within specific geographical regions and historical periods including the ancient cultures of Egypt, the Near East, Greece, Rome, China, India, Africa, and the Islamic world. Major topics will include the origins and development of systems of writing in relation to the visual arts; the multiple and foundational definitions of "art" in various contexts; art's relation to power and propaganda in the defining of empires and nations states as they develop; and the role of art in relation to myth, religion, and ritual. The course will also focus on developing a critical vocabulary and set of concepts for understanding and articulating global visual art in both historical context and in relation to contemporary practices.

Satisfies Global Art History Requirement

This course is only offered in the fall semester

HTCA-102-1 Contemporary Art Now

Laura Richard

Prerequisite: HTCA-101

This course traces the history of art from the 1950s to the present, examining works in conjunction with the social, political, and philosophical events that inform and are touched by them, and focusing on their broader implications within a global discourse on art. Particular attention will be paid to the shifting nature of the art object; the relation between art and the political (broadly defined); artists' engagement with the institutional structures of production and display; and the shifts in representational practice signaled by postmodernist and postcolonial theories. In all of these arenas, we will think together about how histories get written, artists get celebrated, consistency gets produced, and at what cost.

Satisfies Contemporary Art Now Requirement

HTCA-202-1 Dialogues in Contemporary Art: Theory and Practice

Glen Helfand

Prerequisites: HTCA-102, ENGL-101

This course will allow undergraduates to more fully engage with the artistic and intellectual possibilities represented by the distinguished roster of visiting artists and scholars hosted by SFAI each semester. Students in *Dialogues in Contemporary Art* will use the rich schedule of artist and scholar lectures, screenings, and more as the foundation for a syllabus that encourages in-depth exploration of the work and thinking represented by these exemplary practices. Thus, each semester will cover a different range of artists, critics, and scholars, providing opportunities to investigate the multiple theoretical and critical frameworks informing contemporary practice on a global scale. Students will attend lectures and presentations, be provided with additional reading and visual material for further inquiry, meet with visiting artists and scholars for further discussion and exchange, and use what they have learned in these forums as a resource "archive" for final papers and projects. Requirements include regular attendance at all lectures and discussions, intensive reading in the history and theory of contemporary art, and the demonstration of significant research work through a final project or paper on a topic determined in consultation with the instructor.

Satisfies Dialogues in Contemporary Art Requirement

Satisfies Art History Elective

HTCA-220-1 Revolution in our Lifetime: A Visual History of 1968 and Beyond

Sampada Aranke

Prerequisite: HTCA-102

Revolution has lost currency today, especially among artists and critics. In 1968, to be skeptical of revolution was to be working on behalf of oppression. This course interrogates the visual history of resistance from the 1930s through 2012, with a close examination of 1968, a global year of insurrection. Special attention will be paid to photography and its impact on archiving and engaging resistance to systems of oppression. This material includes works by John Heartfield, Tina Modotti, Guy Debord, the Third World Liberation Front, Black Panthers, and the current Occupy movements. Though several weeks will be spent on historical events, the class will also consider contemporary televisual mediums and performance art, and examine how current movements are confronting the legacy of the 1960s. Course participants will read a variety of material including primary archival sources, visual theory, and historical reflections by various activists.

Satisfies Art History Elective

Satisfies Critical Studies Elective

Satisfies Studies in Global Cultures Requirement

HTCA-327-1 Queer Visual Politics

Greg Youmans

Prerequisite: HTCA-202

The course explores the relationship between queer aesthetics and political form. What is the relationship between queer art-making and queer world-making? How does the history of LGBT visibility intersect with the history of visual art? What role has art played in gay liberation, lesbian feminism, AIDS activism, and other social and political movements? Over the course of the term, we will pay particular attention to the history of queer activist art-making in the Bay Area, moving chronologically from the mid-20th century to the present. Artists studied will include José Sarria, Jack Smith, the Cockettes, Barbara Hammer, Tee Corinne, James Broughton, the Mariposa Film Group, General Idea, Félix González-Torres, David Wojnarowicz, Diamanda Galás, Catherine Opie, Nguyen Tan Hoang, Ryan Trecartin, Kalup Linzy, LTTR, and more.

Satisfies Art History Elective

Satisfies Critical Studies Elective

Satisfies Studies in Global Cultures Requirement

HTCA-390-1 Thesis Colloquium

Prerequisite: CS-290, CS-300

This course offers BA students in their last semester of study the opportunity to further explore and refine a research project begun in one of their major elective classes. Working with a faculty member, students will undertake a process of intensive investigation and writing that culminates in the presentation of a thesis. Undergraduate theses may take a variety of forms, from a critical essay to exhibition catalogue, website, or collaborative project. In all cases, effective writing and rhetorical skills will be emphasized, and students will be challenged to expand their methodological and substantive command of a topic within their field of study.

Satisfies Requirement for BA in History and Theory of Contemporary Art

HTCA-398-1 Directed Study

Prerequisite: Junior Standing and Instructor Permission

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his or her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Critical Studies

CS-220-1 Networks and Desires: Contemporary Art and Digital Games

Laura Fantone

Prerequisite: ENGL-101

In the last three decades, millions of people have experienced a new type of activity, taking place in a new space: video games. Today, games have invaded everyday life, and represent a powerful site of desire, imagination, and performance of new embodiments. In this class, video games will be considered as material and symbolic objects that are capable of materializing worldviews, bodies, and environments, and of repositioning knowledge and beings. Theories of performance, temporality, and visibility (Virilio, Grosz, Walkerdine), as well as interracial and queer embodiments, will provide the key concepts for discussing various video games. Throughout the semester, we will look critically at the evolution of electronic arts, specifically focusing on the work of artists who use video games and digital platforms such as Second Life to produce animation that "softly" subverts this commercially-developed visual technology. This course draws connections between video games and art by exploring metaphors as well as analyzing concrete dimensions of games such as playability, performativity, and engagement with the audience. This course engages in a critical discussion of the prevailing aesthetic of hyper-realism and baroque fantasmagorias. Video games can be seen as a pastiche where new and old genres are recombined (often with interesting mixtures of elements of abstraction, exoticism, and grotesque), and authorship is redefined by evolving connections and transversal conjunctions of humans with machines.

Satisfies Critical Studies Elective

Satisfies Urban Studies Elective

Satisfies Studies in Global Cultures Requirement

Satisfies Design and Technology Elective

CS-290-1 Interdisciplinary Research Colloquium

Thor Anderson

Prerequisite: HUMN-201

In this course, students will become familiar with a range of investigative and research methodologies (interviews, observation, participation, archives, etc.) and approaches to presentation (public interventions, exhibitions, performances, photography, video, etc.). The course is open to BA and BFA students who are encouraged to work within their emphasis area. Importantly, students will look at a wide range of issues: What role does the researcher play in research? Who is the subject, who the object? What is the impact of research itself on the researched? What are the ethical and moral considerations of research?

This course is offered during the fall semester only. BA students in History and Theory of Contemporary Art and Urban Studies are required to take this course in either their junior or senior year.

Satisfies Interdisciplinary Research Colloquium Requirement for History and Theory of Contemporary Art and Urban Studies

Satisfies Critical Studies Elective

Satisfies Studies in Global Cultures Requirement

CS-300 Critical Theory A

TBA (CS-300-1)

Eddie Yuen (CS-300-2)

Terri Cohn (CS-300-3)

Prerequisite: HUMN-201

CS-300 (Critical Theory A) provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, post-structuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production.

Satisfies Critical Theory A Requirement

CS-301-1 (Critical Theory B) Theory and Technoscience:

Peer to Peer

Dale Carrico

Prerequisite: CS-300

Technoscientific change is an ongoing provocation on our personal and public lives. In this course we will focus on some of the ways critical theory has tried to make sense of the ongoing impact of technodevelopmental social struggle on public life, cultural forms, creative expression, and ethical discourse. We will focus our attention on the shape and significance of the ongoing transformation from a mass-mediated public sphere into a peer-to-peer networked public sphere. We will study the broader institutional and practical history of modern media formations and transformations before fixing our attention on the claims being made by political economists, critical theorists, policy makers, and media activists about our own media moment. We will also cast a retrospective eye on the role of media critique from the perspective of several different social struggles in the last era of broadcast media, the better to contemplate changes we may discern in the problems, tactics, and hopes available to these struggles in the first era of an emerging peer-to-peer public sphere.

Satisfies Critical Theory B Requirement

Satisfies Critical Studies Elective

Satisfies Urban Studies Elective

English

CS-301-2 (Critical Theory B) Trauma, Resilience, and Creative Practice

Susan Greene

Prerequisite: CS-300

The relationships between memory, context, power dynamics, and time will guide our investigation into trauma, resilience, and creative practice. What makes something traumatic? What roles do context and power play? Traumas contain threads of the personal, political, social, and cultural. How do we navigate this terrain? How are these dynamics and experiences performed, researched, written and painted? Through films, literature, exhibitions, 2D work, installations, psychological and anthropological research, public art, theory, testimony, and narrative, students will investigate the subtexts of the global reaches of trauma, how we attempt to make meaning of it, how we organize to resist its effects and proliferation, and the role that creative practice plays.

Satisfies Critical Theory B Requirement

Satisfies Critical Studies Elective

Satisfies Studies in Global Cultures Requirement

ENGL-090-1 English Language Support for Artists

David Skolnick

Prerequisite: None

This course is designed to support non-native speakers of English in their studies at SFAI. Students will study academic reading and writing with an emphasis on texts relating to art and American culture. Students will practice strategies for reading effectively in a second language, and learn how to structure and edit essays in English. Students will also study listening and speaking, with a focus on vocabulary and participation in classroom discourse and critiques at SFAI. Customized grammar and pronunciation lessons will be provided for students based on their needs.

Required for students based on TOEFL score and the results of the Writing Placement Exam

ENGL-095-1 Seeing and Writing: Art of the Written Word

David Skolnick

Prerequisite: None

Pablo Picasso once said, "We all know that art is not truth. Art is a lie that makes us realize the truth." During the next fifteen weeks, whether you agree, disagree, or don't know what he is talking about, you will learn how to explore, understand, and express your own views about the relationship between art, truth, and yourself. Your own art, the art of others—both famous and not—readings, video, and other media will be your raw material to develop a new way of thinking and expressing yourself coherently using the art of the written word.

Required for students based on the results of the Writing Placement Exam

ENGL-100 English Composition A: Investigation and Writing

Christina Boufis (ENGL-100-1)

Cameron MacKenzie (ENGL-100-2)

Beth Williams (ENGL-100-3)

Benjamin Perez (ENGL-100-4)

Beth Williams (ENGL-100-5)

Prerequisite: None

"Research is formalized curiosity. It is poking and prying with a purpose" (Zora Neale Hurston). Research is a crucial part of our creative process. In English 100, students will bring their creativity into contact with critical thinking and take their research cue from Zora Neale Hurston, exploring what it means to formalize their curiosity through writing. To this end, students will learn how to read closely and how to interpret while engaging with many different kinds of texts, from poems, essays, stories, and films to their own prose. Throughout the course, students will focus on the ways in which our social worlds are shaped by language and what it means to determine a "truth" about something. Students will consider point of view in works of literature and cinema as a formal construction—that is, as an accomplishment of the imagination at once strategically and aesthetically made—as well as a social necessity. Students will also look at the role of the artist in society, and consider how point of view connects with creative vision.

Satisfies English Composition A Requirement

**ENGL-101-1 English Composition B (Nonfiction Writing):
Food, Culture, and Society**

Christina Boufis

Prerequisite: ENGL-100

Bring your appetite for good reading and writing as we explore the culture of food. From fast food to slow food and points in between, students will explore how food is both "commodity and metaphor," in Eric Schlosser's words. Students will see how food has altered the American landscape, and unpack the changing sociopolitical aspects of various food movements. In addition to Schlosser's *Fast Food Nation*, other culinary pit stops will include Michael Pollan's *The Omnivore's Dilemma*, Barbara Kingsolver's *Animal, Vegetable, Mineral: A Year of Food Life*, essays by MFK Fisher and Laurie Colwin, and excerpts from Julie Powell's *Julie and Julia*. Visually, students will feast on the movies *Food, Inc.* and *Supersize Me*.
Satisfies English Composition B Requirement
Satisfies Critical Studies Elective

**ENGL-101-2 English Composition B (Nonfiction Writing):
Frameworks of Short Fiction**

Cameron MacKenzie

Prerequisite: ENGL-100

Over the last century the short story has become one of the most widely practiced artistic disciplines, and an understanding of its evolution provides a window into some of the key issues of our time, as well as the process of confronting them through artistic practice. We will analyze short fiction of the 20th and 21st centuries through various critical frameworks including feminist and queer theory. Students will write a series of papers demonstrating a mastery of the academic essay and the process of scholarly research. Students will finally present in groups on a story of their choosing. Readings include Jorge-Luis Borges, Maxine Hong-Kingston, William Burroughs, David Foster Wallace, Thomas Pynchon, Denis Johnson, and Sandra Cisneros.

Satisfies English Composition B Requirement

**ENGL-102-1 Continuing Practices of Writing:
The Trickster in Art and Literature**

Benjamin Perez

Prerequisite: ENGL-100

In this course students will investigate the trickster from two angles: from an interdisciplinary scholarly perspective (anthropological, folkloristic, historical, literary), and as a possible resource for contemporary creative writers and visual artists. Students will study the near universal appearance and appeal of tricksters as well as the diversity within and between tricksters and trickster traditions. From religious (sacred) tricksters like the Coyote of North America and the Hermes of ancient Greece to secular (profane) tricksters like Brer Rabbit and Signifying Monkey; from creative writers like Ishmael Reed to historical figures like Frederick Douglass; from novels, short stories, and poems to folk tales and African American "toasts," students will immerse themselves in primary and secondary materials to answer three questions: what does it mean to be the trickster, why employ the trickster strategy, and what utility does "tricksterness" have for today's artists? Students will use Lewis Hyde's *Trickster Makes this World* as a primary text.

Satisfies Critical Studies Elective

Satisfies Studies in Global Cultures Requirement

**ENGL-102-2 Continuing Practices of Writing:
Performance in the Expanded Sphere**

Christian Nagler

Prerequisite: ENGL-100

From the public gatherings of the Dadaists, to the development of site-specific sculpture in the 1960's and 70's, to the dérives of the Situationists, artists in the latter half of the 20th century have elaborated practices of performance outside the space of the proscenium. Through discussion and writing, we will examine process-based performance installations in industrial spaces, urban rooftop dances, score-based group movement, guerrilla street theater, intervention in institutions, and other such forms. What questions do these works provoke about the relationship between art and life, between spectacle and the everyday, and between performance and identity? How do these performances situate and defamiliarize the human body in the constructed environment? How are they documented? We will read texts by Jerzy Grotowski, Augusto Boal, Lucy Lippard, Miwon Kwon, Chris Kraus, and others, and look at work by Allan Kaprow, Anna Halprin, Trisha Brown, Bas Jan Ader, William Pope L., Coco Fusco, Andrea Fraser, and Yael Bartana.

Satisfies Critical Studies Elective

Humanities

HUMN-200-1 Antiquity to the Crusades: Violence and Eros from the Mediterranean to Baghdad **Carolyn Duffey**

Prerequisite: ENGL-101

This course analyzes representations of cultural encounters, specifically those interactions termed violent, war-like, or erotic, in the period from Antiquity to the late Middle Ages in the Mediterranean Basin, parts of Europe, and what Tamim Ansary terms "The Middle World," comprising what has been called the 'Near' and 'Middle East.' In so doing, this course examines the pressure points in the cultural, political, and literary development of early world history in this region and the legacy they have produced. Our analysis will involve comparisons of war-based epics, poetic expressions of the sensual, discussions of pedagogy and sexual orientation, and texts producing religious gender construction in regions from ancient Babylonia to medieval Islamic-Jewish-Christian Spain. We will also consider the contemporary reverberations of these issues in the U.S. – Iraq – Afghanistan wars and the Arab Spring.

Satisfies Humanities 200

Satisfies Critical Studies Elective

Satisfies Studies in Global Cultures Requirement

HUMN-200-2 Ordering the Cosmos: Prophecy, Pilgrimage, and Sacred Landscapes in the Pre-Modern World **Thor Anderson**

Prerequisite: ENGL-101

This course outlines the theology, practice, and socio-political trajectory of the major world religions from the age of the Old Testament prophets to 1500 AD. We will focus on the dynamics of religious communities within various traditions as belief motivated a range of practices—from contemplative monasticism and pilgrimage to evangelism and conquest. While we will be using a textbook as a starting point, there will be opportunities to read and contemplate sacred texts from various religious traditions. In addition, students will be given the opportunity to participate in a religious service of their choosing, bringing experiential aspects of faith into our curriculum and class discussions.

Satisfies Humanities 200

Satisfies Critical Studies Elective

Satisfies Studies in Global Cultures Requirement

HUMN-200-3 Divine Madness: On the Ecstasies of the Good **Clark Buckner**

Prerequisite: ENGL-101

Since his execution for corrupting the young in 399 BC, Socrates' sustained interrogation of the fundamental nature of experience has provided a cornerstone of Western philosophy. In this course, we will take up Socrates' teaching through the dramatic dialogues written by his disciple Plato, with particular attention to the intersection in them of ethics, education, and erotic desire. Is it possible to teach virtue? How does lust inform love and learning? Is beauty edifying? Is it always better to be just than unjust? What does the ideal city look like? While entertaining these and similar questions, we will explore central concepts of Plato's philosophy, including the doctrine of the ideas and the theory of knowledge as recollection. While developing strategies for critical thinking, we will consider the relationship between rhetoric and rational argument as forms of persuasion. And, with particular regard to the figure of Socrates, we will reflect on the nature of the philosophical passion. Is philosophy merely a primitive form of science? Is it rooted in a more fundamental and far-reaching wonder about experience? Why does Socrates' define it as "practicing death?" While Socrates' champions and detractors alike have long seen him as a paradigm of prudence, the dialogues intimate a portrait of the philosopher rather as driven by divine madness, enthralled by an ecstatic passion for the Good, and inspired to stare directly into the blinding light of the sun.

Satisfies Humanities 200

Satisfies Critical Studies Elective

HUMN-201-1 Native Americans in the Media **Esther Lucero**

Prerequisite: ENGL-101

This course will examine and critique images of American Indians in various forms of media. While it is important to understand the present context in which misrepresentations of American Indians are perpetuated in art, literature, television, film, video games, mascots, etc., it is also important to comprehend the historical evolution of these images. This course will use this historical foundation to help students recognize the strategies involved in the unrealistic characterization of American Indian people to advance U.S. political agendas. It will also explain how many of the continuous issues found in American Indian communities are connected to the existence of negative imagery in the media, while giving students an opportunity to develop and present solutions to address them.

Satisfies Humanities 201

Satisfies Critical Studies Elective

Satisfies Urban Studies Elective

Satisfies Studies in Global Cultures Requirement

HUMN-201-2 Primary Documents of Modern Democracy**Eddie Yuen****Prerequisite: ENGL-101**

Do you want to know more about the Constitution and the Bill of Rights than many U.S. presidential candidates? For 200 years, "democracy" has been the central term through which the modern nation-state and the "People" have been imagined, but democracy also presents many paradoxes—for example, "human" rights originally only included men of property, and the term emerged during a time of dispossession of Native lands, legal chattel slavery, and the formal subordination of women. This course focuses on the primary documents of liberal democracy that emerged with the rise of the bourgeoisie through the American and French Revolutions. These works will be situated in European and colonial contexts, with attention given to the Magna Carta, the Federalist Papers, debates on the "humanity" of indigenous people in the Spanish empire, and the Haitian Revolution of 1804, when African slaves were inspired to revolt through the liberal-democratic ideals of equality and freedom. The terms democracy, freedom, equality, and justice continue to inspire social movements, including the Arab Spring and Occupy Wall Street. We will closely examine the specific meanings/contradictions of free speech, freedom of assembly, "public" and public space, and related topics.

*Satisfies Humanities 201**Satisfies Critical Studies Elective***HUMN-201-3 Just Because You're Paranoid****Cameron MacKenzie****Prerequisite: ENGL-101**

From credit card records to Facebook to cell phone tracking, we have entered an age where constant surveillance by an anonymous power is assumed, and the presence of the Big Other, benign or otherwise, follows us in every daily routine. Once grouped with schizophrenia as a debilitating condition, paranoia is now understood as constitutive of the modern subject. From its origins in Greek thought to its identification and exploration by early psychology, we will examine paranoia as a clinical category as well as an aesthetic concept, exploring representations of anxiety and suspicion. The power dynamics associated with seeing and being seen will guide our readings of writers such as Foucault, Borges, Pynchon, and DeLillo. We will also read Dan Brown's *The DaVinci Code* and watch films from the Bourne trilogy with a critical eye toward the popularity of master plots that lie beyond our control.

*Satisfies Humanities 201**Satisfies Critical Studies Elective*

Mathematics

MATH-103-1 Mathematics and Computer Practices**Nick Lally****Prerequisite: None**

This course will encourage a discursive, participatory approach to mathematics as students explore a range of digital media techniques and the algorithms and mathematical logics that underlie them. Students will learn the basics of computer programming—how to write, modify, and analyze software—as they actively engage with fundamental mathematical concepts and contemporary digital media practices. Students will explore how computational logics are applied to create generative art, data visualizations, and other visual software, and examine work by contemporary artists who use similar digital media techniques in their practices. By the end of the course, students will be able to meaningfully engage with mathematical concepts and begin authoring their own software. No programming experience is required for this course.

*Satisfies Mathematics Requirement***MATH-105-1 Systems, Networks, and Strategies****Lee Worden****Prerequisite: None**

This course will survey contemporary thinking about complex systems, networks, coexistence, and strategy through a mathematical lens. Students will then use these ideas as a framework to develop relevant math concepts such as sets, algebra and statistics. Simultaneously, students will explore the social context of these systems and think critically about ways to use and question them. Students will gain broadly applicable math skills and resources to develop them further. The instructor will work with students to develop class projects relevant to their interests.

*Satisfies Mathematics Requirement**Satisfies Urban Studies Elective*

UNDERGRADUATE COURSES

Science

SCIE-117-1 Boundaries and Co-Existence (In Biology and Human Life)

Lee Worden

Prerequisite: None

The primary text for this course will be *Degrees of Freedom: Living in Dynamic Boundaries*, Alan Rayner's remarkable text on how fungi, cells, and people confound the general ideas of fixed, clear boundaries as they negotiate cooperation, alliance, competition, and coexistence while growing and changing. We will read it together with Maturana and Varela's classic *The Tree of Knowledge*, and bring in other texts from system theory, psychology, business management theory, philosophy, and biology, with diversions along the way into experiments, field trips, performance projects, and other explorations.
Satisfies Science Requirement
Satisfies Urban Studies Elective

SCIE-118-1 Regenerative Design

Nik Bertulis

Prerequisite: None

Modern cities teem with signs of environmental degradation and social decay, but cities at the crossroads of cultural diversity and self-organizing ecosystems also provide fertile ground for reinvention. Through the course, students will reinterpret urbanity and explore environmental justice through creative cultural and ecological investigations. This course will probe systems and movements that rejuvenate our bodies and communities, including permaculture, bioremediation, living machines, and City Repair. This course emphasizes action learning through community projects that fortify local autonomy and resilience. Students' projects will interact with professionals, agencies, community groups, and artists working within a regenerative framework.

Satisfies Science Requirement

Satisfies Social Science Requirement

Satisfies Urban Studies Elective

Satisfies Design and Technology Elective

Social Science

SOCS-104-1 Introduction to Women's Studies TBA

Prerequisite: None

This course surveys first-, second-, and third-wave feminism in the United States and abroad, focusing on the intellectual and artistic contributions women have made in the arts and humanities over three centuries of women's movements. Each section considers differences between sex and gender, race and class, and feminist theories. Topics include feminist histories, gender development, body images, art, "women's work," and activism. The course also investigates new directions in 21st-century women's studies.

Satisfies Social Science Requirement

Satisfies Critical Studies Elective

Satisfies Studies in Global Cultures Requirement

Urban Studies

US-103-1 Urbanism Through the Local Lens:

San Francisco and the Bay Area

Eddie Yuen and Chris Carlsson

Prerequisite: None

This course will explore various urban spaces in San Francisco and the Bay Area through walking and bicycle tours as well as class readings and discussions. Themes explored include natural history of the Bay, ecological degradation and restoration, Native American geographies, development of neighborhoods, and patterns of migration to particular parts of the Bay Area. We will physically explore public murals, transit history, the evolution of Bay Area food culture, the current Bayview redevelopment, the Financial District, and various sites relevant to San Francisco labor history and political dissent.

Satisfies Urban Studies Elective

Satisfies Studies in Global Cultures Requirement

US-296-1 City as Studio Practicum

Amy Berk

Prerequisite: ENGL-101

In *City as Studio Practicum*, we link theory and practice by examining and participating in projects working with professional artists and youth. SFAI's City Studio program partners with Bay Area community centers and arts organizations to use urban sites in both San Francisco and the East Bay as laboratories for research, practice, education, and social interaction. In these settings, students will collaborate with and educate youth ages 12–19 in a variety of media, and together they will learn to develop and implement individual and collaborative projects in the creative arts. The practicum brings together traditional and new media arts practices, alternative art education practices, and alternative venues for creating and exhibiting art. Current partners include the Bayview Opera House, the Excelsior Boys & Girls Club, SOMArts, The Lab, SCRAP, the Bay Area Video Coalition, and the East Bay Asian Youth Center. Students take an active role in investigating art education theory and in teaching and mentoring the youth, and in doing so, examine the role of art as a form of public engagement, dialogue, and social change.

Satisfies City Studio Practicum Requirement

Satisfies Studies in Global Cultures Requirement

Satisfies 3 units of the 6-unit Off-campus Study Requirement

US-390-1 Thesis Colloquium

TBA

Prerequisite: CS-300, CS-290

This course offers BA students in their last semester of study the opportunity to further explore and refine a research project begun in one of their major elective classes. Working with a faculty member, students will undertake a process of intensive investigation and writing that culminates in the presentation of a thesis. Undergraduate theses may take a variety of forms, from a critical essay to exhibition catalogue, website, or collaborative project. In all cases, effective writing and rhetorical skills will be emphasized, and students will be challenged to expand their methodological and substantive command of a topic within their field of study.

Satisfies Thesis Colloquium Requirement

UNDERGRADUATE COURSES

School of Studio Practice

All studio courses in the School of Studio Practice may satisfy a General Elective for the BA and a Studio Elective for the BFA.

All courses are offered for 3 units unless otherwise specified.

Contemporary Practice

CP-100 Contemporary Practice

JD Beltran (CP-100-1)

Richard Berger (CP-100-2)

Amy Berk (CP-100-3)

Terri Cohn (CP-100-4)

Bryan Hewitt (CP-100-5)

Ian McDonald (CP-100-6)

Megan Riepenhoff (CP-100-7)

Aaron Terry (CP-100-8)

Prerequisite: None

Active engagement in *Contemporary Practice* allows first-year students to strengthen their creative voices through personal projects and collaboration with their peers. The course emphasizes hands-on experience both in and out of the studio within a culture of research, creativity, and communication, and deepens students' understanding of the profound investigations that produce knowledge and culture.

Vital components of *Contemporary Practice* are studio exercises and field trips to museums, galleries, artists' studios, public art sites, and other urban sites. Workshops, public lectures, and exhibition openings facilitate and support the first-year students' ongoing engagement with the SFAI community and Bay Area cultural resources.

Satisfies Contemporary Practice Requirement

JD Beltran's work in film, painting, photography, and text bridges the narrative and abstract while investigating the manner in which materials convey stories. She was recently named as President of the San Francisco Arts Commission.

Richard Berger has taught at SFAI since 1971. Over those years, he has used most of the traditional materials and methods associated with sculpture and has recently integrated kinetics and video.

Amy Berk uses arte povera, minimalism, and pop in her paintings, sculptures, videos, and installations to explore issues from feminism to the sublime. She also collaborates with groups such as Capitalism is Over and stretcher.org, a site for art and culture.

Terri Cohn is a writer, curator, and art historian, and intertwines these facets of her career through research and writings in the areas of conceptual art, public art, and socially-engaged art practices.

Bryan Hewitt works in performance, photography, and video installation. He is also a freelance photographer specializing in weddings, events, architecture, and artwork documentation.

Ian McDonald is a sculptor whose work plays with issues of usability, durability, and worth, addressing cultural attitudes, the ubiquity of everyday objects, and an overall attraction to everyday goods.

Meghann Riepenhoff works with large-scale, chromogenic photographs, compositions made in pitch darkness. Her work questions the potential for the insignificant to evoke the immense.

Aaron Terry grew up as a kid with no electricity or running water in the woods of upstate New York until fate brought his family to Philadelphia, where he grew into the city as a young adult. He works primarily in printmaking and installation.

Design and Technology

DT-101-1 Digital Literacy: Sound, Motion, Object

Andrew Benson

Prerequisite: None

This course focuses on time-based works and expands the notion of digital media into the physical world of things. The first component, sound, covers the basics of mixing, editing, sampling, and harvesting with current audio hardware and software such as ProTools, Audacity, and Soundtrack. Through assignments, students will construct sound projects by remixing original sources. The second component, motion, introduces digital video editing, basic DVD production, Flash movies, and basic motion graphics. Applications used include Final Cut Pro, DVD Studio Pro, and Macromedia Flash. Based on weekly assignments, students will integrate moving-image projects with accomplished sound skills from the first session. The third component, object, activates physical projects with new computing power, external hardware interfaces, electronics, electricity, and fabrication. This section takes form as a brief introduction to the main campus shops, use of basic electronics, and emphasis on project choices in relationship to the awareness of materials and technologies available. Students will activate a simple object as the conclusion of this module.

Satisfies Design and Technology Media Techniques Distribution Requirement or Design and Technology Elective

DT-113-1 Conceptual Design and Practice:

Photoshop, Illustrator, InDesign

JD Beltran

Prerequisite: None

This course provides both a conceptual and practical introduction to two-dimensional design practices through the study of basic visual and graphic design elements as actualized in various media. Students will use three of the most popular and in-demand creative applications today: Photoshop, Illustrator, and InDesign. The course will include instruction in the process of setting up a publication by working with type, artwork, styles, composition, and layout. Basic elements of web design and interactive design also will be covered, with an introduction to the capabilities of applications such as Flash and Dreamweaver, and exploration of what the future holds for web and mobile visual applications. Students will explore traditional design principles as well as conceptual design strategies through a series of weekly studio and take-home assignments, and will build a portfolio of design projects in print and web. Visual literacy skills will be developed through class projects, group critiques, artist lectures, and design presentations.

Satisfies Conceptual Design and Practice Requirement or Design and Technology Elective

Satisfies Printmaking Elective

DT-116/FM-116-1 Introduction to 3D Modeling and Animation

Greg Lemon

Prerequisite: None

This is a 3D digital skills course designed to teach students the core technologies and philosophies used to design and develop 3D animated content. The class will use Maya to learn basic modeling, shading, and animation techniques through a variety of digital sculpting and animation assignments. Students will gain a fundamental understanding of Maya's dynamic, inter-dependent node-based architecture as they creatively explore the tools and techniques of polygonal and NURBS modeling, deformers, texturing, lighting, dynamics, and skeletal animation. The class will provide students with the technical skills and conceptual understanding needed to create a wide range of 3D digital artwork, while maintaining an overarching focus on creativity, exploration, and experimentation through a traditional art context.

Satisfies Design and Technology Media Techniques Distribution Requirement or Design and Technology Elective

Satisfies Film Elective

DT-150-1/SC-150-1 Electronics and Activating Objects

Chris Palmer

Prerequisite: None

This course is intended for artists and designers alike as a jumpstart for adding technology into their palette of creative tools. A rigorous series of hands-on projects will give students the knowledge necessary to build technologically based art works. Throughout the course, there will be interactive workshops to develop basic electronic and hardware skills including programming microcontrollers and working with sensors, motors, and other devices. The course will result in a final show of student experimental electronic projects. This course is part of the Kinetics emphasis in the Sculpture/Ceramics department.

Satisfies Design and Technology Designed Objects Distribution Requirement or Design and Technology Elective

Satisfies Sculpture Elective

**DT-211-1 Rethinking the "Artist":
The Case for Collaborative Practices**
Paul Klein

Prerequisite: DT-113

Due to the need to know multiple skills in the complex world of artistic production, collaborative and collective art and design practice is now essential. Despite this, artistic collaboration raises crucial questions about the nature of authorship, authenticity, and artists' relationships to their works, audiences, and each other. Common to most collaborative practices is an implicit critique of the artist as a figure that stands outside of society engaged in an internal singular dialogue. While a number of collaborations express a reaction against political and cultural regimes, other artists pursue collaborative work simply for the success of the project and its social ramifications. Students in this class will develop collaborative projects with multidisciplinary teams from within the class and with other current SFAI students, alumni, and global partners. From examples of local, national, and international art projects such as Fastwurms, General Idea, Art and Language, Tim Rollins + K.O.S, Droog Design, and many others, students will analyze the intentions, strategies, social processes, and results of successful collaborative/collective art and design creation. *Satisfies Collaborative Practice in Art, Design, and Technology Requirement*
Satisfies Critical Studies Elective

DT 220-1 Locative Media: Projection Mapping Using Site-Specific Media Design
Ben Wood

Prerequisite: DT-101 or NG-101 or FM-101

Combining digital video production and on-site projection techniques, the emerging practice of projection mapping offers video makers an opportunity to directly insinuate their work within architectural space, its objects, and surroundings. In addition to receiving an in-depth introduction to site-specific video installation, students will learn essential software techniques and gain practical experience setting up projections in unique locations. In connection with this media component, students will conduct a series of urban research experiments designed to introduce multiple methods of critical investigation and engagement for their selected areas of projection. A tour of locations will connect possibilities for new virtual representations with the multiple layers of physical, social, historical, and fictional beliefs that could simultaneously exist through video projection as fact and fantasy.

Satisfies Design and Technology Video Distribution Requirement or Design and Technology Elective
Satisfies Film Elective
Satisfies Urban Studies Elective

DT-220-2 Closing the Gap
Ryan Hanau

Prerequisite: One 100-level studio course

Have you ever looked at a painting and wondered what it is about, or visited a website and had no idea what you were suppose to do there? Chances are the artist or designer didn't adequately consider the "User Experience" or what it's like to be on the other side of the art or design table. This class will introduce students to a human-centered approach to art and design that recognizes the user's needs from a rhetorical (persuasive) point of view. By the end of the class you will understand one of the most valuable skills for today: the reciprocal interactive process between the maker and user. This hands-on studio class will introduce students from diverse areas of practice to innovative ways of recognizing the audience. Students will learn the benefits of working iteratively through progressive prototyping based on audience feedback. The course will cover strategies of research, which include interviewing diverse audiences to understand how work is perceived outside of the creator and make informed decisions about future directions. The course also looks at audience/user experience case study principles, from performance artist Marina Abramovi, Jean Tinguely's sculptures, and architect Robert Venturi to hand-held device interfaces by Apple, IDEO, and others. Students will complete progressive exercises for building new communication skills, applying these principles to projects from other classes and to new work produced in this class. *Satisfies Design and Technology Senior Review*

DT-240-1 Beyond Looking: Sound Spaces, Sound Cultures
Laetitia Sonami

Prerequisite: HTCA-101

This seminar will examine the place of sound in contemporary societies. The class "looks" at sound as an extension of one's presence, as medium of persuasion or deception, and as a focal point for perception. Avoiding the tendency to focus on a specific field of invention and application of sound technology within the national boundaries (e.g., music, recordings, radio, film), this course will investigate the evolution of concepts of sound and practices of listening, conceptions of noise and silence, and the changes in social and cultural context that produced them. The course will also focus on the history of the various ways that sound and hearing have been conceptualized and described, as well on the practices of listening that have developed out of these histories. Artists for whom sound is essential—including Alvin Lucier, Paul DeMarinis, Annea Lockwood, Janet Cardiff, and Christian Marclay—will be discussed. Readings will include historical and scientific articles, and students will conduct research projects on particular aspects of sounds relevant to their practice.

Satisfies Design and Technology Communications Design Distribution Requirement or Design and Technology Elective
Satisfies History of Design and Technology Requirement
Satisfies Critical Studies Elective
Satisfies Urban Studies Elective

Drawing

DR-120 Drawing I and II

Bruce McGaw (DR-120-1)

Fred Martin (DR-120-2)

Brad Brown (DR-120-3)

Prerequisite: None

This course combines beginning and intermediate instruction in drawing. Students will acquire the technical skill and confidence to integrate the foundational tools and techniques required for the making of drawings with the formal and conceptual constructs of the figure, the still life object, and abstraction. Drawing's vocabulary will remain the center of the course, including scale, proportion, perspective, composition, line, and modeling. Students will understand the value and limits of experimentation while exploring tools, materials, and drawing techniques. Drawing will be viewed as a daily practice. Students will develop their own body of work and come to understand drawing within various cultural frameworks and histories that correspond to personal questions of aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester.

Satisfies Drawing I Requirement

DR-200-1 Drawing II and III

Jeremy Morgan

Prerequisite: DR-120

This course provides intermediate and advanced instruction in drawing. Students will consider drawing as a discipline in its own right in addition to its interdisciplinary position within all artistic approaches. Expanding their knowledge of both traditional and nontraditional drawing media and surfaces, students will develop and articulate an understanding of the matrix of concerns that constitute the act of drawing, and increase their ability to observe and analyze both representational and abstract form. Contemporary drawings and flexibility will be addressed. Students will verbally articulate the technical, formal, aesthetic, and conceptual goals for a drawing or drawing project.

Satisfies Drawing Elective

Satisfies Painting Elective

DR-202-1 Anatomy

Brett Reichman

Prerequisite: DR-120

The goal of this course is to gain an understanding of the surface contour of the human body through knowing the parts that lie below the surface: the major bones and muscles of human anatomy. Students will develop an ability to visualize the skeleton within the live model through the fragmentation, classification, and reassembling of the parts, and in doing so, begin to attach the forms of musculature. Working drawings will develop with consideration of the history of anatomical drawing and its relationship to image and text. Off-site sessions will provide an opportunity to draw from actual medical dissection. Class projects approach the body from a metaphorical, cultural-construct point of view, addressing societal and identity viewpoints.

Satisfies Drawing Elective

Satisfies Painting Elective

DR-205-1/ DT-205-1 Illustration

Hugh D'Andrade

Prerequisite: DR-120, DT-101

This course will explore the visual forms and techniques that can translate information into succinct and descriptive representations. Emphasis will be placed on the synthesis of traditional graphic techniques with digital-imaging media, and how each can complement the other in the larger project of conveying understandable references to the visible world. Students will explore the techniques of descriptive and indicative representation and will become acquainted with the professional contexts and demands that pertain to the practice of commercial illustration.

Satisfies Painting Elective

Satisfies Drawing Elective

Satisfies Design and Technology Elective

DR-209-1 Art on Paper

Frances McCormack

Prerequisite: DR-120

Art on Paper is an intermediate drawing class that will acquaint students with the variety of artists working primarily on paper and the many possible approaches to using paper in a body of work. There will be a class on the history and properties of paper, slide talks/videos, at least one class trip, and plenty of time to work. After the first meeting, and with individual consultation with the instructor, students will focus and work in-depth on an individual project or projects. Approaches can include refined drawings, collages, prints, cataloguing ideas for other work, watercolor, acrylic, books, journals, documenting random processes, etc. Any dry or water media is acceptable. Students may also use film, photography, printmaking, or three-dimensional/installation approaches. We will look at examples of illuminated manuscripts and miniatures, along with the work of Vija Celmins, Shahzia Sikander, Kerry James Marshall, Ed Ruscha, William Kentridge, Henry Darger, Vince Fecteau, Chuck Close, Lee Bontecou, John Cage, Josephine Taylor, Kara Walker, Walton Ford, Jacob El Hanani, Dominic DiMare, and Miya Hannan, among others.

Satisfies Drawing Elective

Film

FM-101 Introduction to Film

TBA (FM-101-1)

Jennifer Kroot (FM-101-2)

Prerequisite: None

This course is a hands-on introduction to film for both Film majors and non-majors, and takes an open approach to the practice of filmmaking through teaching the range of materials and technologies. Projects will cover the basics of using 16mm and super-8mm film cameras, equipment, processing, and editing techniques, as well as video/digital recording equipment, techniques, editing, special effects/compositing, post-production, and the basic history of video. We will explore basic principals of experimental, narrative, and documentary genres, including concepts such as storyboarding, composition, shot angles, point of view, transitions, continuity, lighting, and sound. Students working in a narrative genre will write a short treatment and script of their final short film project. The screening of films from various historical periods and cultures, as well as talks by acclaimed local filmmakers, will illuminate the historical and cultural context of the moving image. Students completing the course will be well versed in all moving image genres, and able to create works in both film and digital formats.

Satisfies Introduction to Film Requirement

FM-102-1 Technical Fundamentals of Filmmaking

Jeff Rosenstock

Prerequisite: None

These weekly film production workshops supplement Introduction to Film (FM-101-1) and are intended to introduce students to basic technical concepts and film production techniques in order to make them more at ease with the tools that are available. Each week will cover a different aspect of film production in a hands-on workshop atmosphere. Students, particularly Film majors, are encouraged to co-enroll in FM-101-1 and FM-102-1.

Satisfies Film Elective

FM-116-1/ DT-116 Introduction to 3D Modeling and Animation

Greg Lemon

Prerequisite: None

This is a 3D digital skills course designed to teach students the core technologies and philosophies used to design and develop 3D animated content. The class will use Maya to learn basic modeling, shading, and animation techniques through a variety of digital sculpting and animation assignments. Students will gain a fundamental understanding of Maya's dynamic, inter-dependent node-based architecture as they creatively explore the tools and techniques of polygonal and NURBS modeling, deformers, texturing, lighting, dynamics, and skeletal animation. The class will provide students with the technical skills and conceptual understanding needed to create a wide range of 3D digital artwork, while maintaining an overarching focus on creativity, exploration, and experimentation through a traditional art context.

Satisfies Film Elective

Satisfies Design and Technology Media Techniques Distribution Requirement or Design and Technology Elective

FM-204-1 Digital Cinema

Michella Rivera Gravage

Prerequisite: FM-101

This course introduces students to practical skills and conceptual issues connected with using digital tools and techniques for film-making and cinema practice. In addition to learning fundamental principles of digital cinematography, imaging, non-linear editing with Final Cut Pro, digital audio, and the mixing of analog and digital formats, students will explore the creative problems and possibilities introduced by the marriage of digital tools with the art of cinema. Class time will be evenly divided between lecture/demonstration, screenings of relevant work, critiques of student work, and hands-on exercises. Students will be required to complete short exercises assigned throughout the term, as well as a final project incorporating tools covered in the course.

Satisfies Film Elective

FM-208-1 Electro-Graphic Sinema

Mike Kuchar

Prerequisite: FM-101

Electro-Graphic Sinema is an opportunity to learn the basics of film production while collaborating on the latest in a long line of testaments to cinematic excess. This production workshop tackles all the dramatic elements of narrative production including lighting, set and costume design, dialogue, directing, acting, special effects, and make-up/hair design, all emphasizing low-budget DIY techniques. Students will contribute their personal talents and expressions to the production, which will be screened at the end of the semester. This companion to the late George Kuchar's legendary *AC/DC Psycho-tronic Teleplays* course is a collaborative cinematic adventure with a twist: the footage will be available to all who wish to edit on their own or make abstract concoctions of the existing material for other classes.

Satisfies Film Elective

FM-220-1 Cinematography and Narrative Light

Hiro Narita

Prerequisite: FM-101

This course will explore cinematography emphasizing the dramatic and narrative potentials of light. It will train students to see in original ways and instruct them to use simple techniques in storytelling in order to create drama while also emphasizing often-unseen themes within the structure of a script. Cinematography is an interpretative process, which culminates in the authorship of an original work rather than the simple recording of a physical event, as cinematography involves such technical concerns as camera, lens, camera angle, distance, and movement. Digital techniques as well as traditional methods of cinematographic storytelling will be discussed. Classic and contemporary works notable for their cinematography will be screened and discussed, including *Apocalypse Now*, *Rashoman*, *In the Mood for Love*, and others.

Satisfies Film Elective

Satisfies Critical Studies Elective

FM-220-2 Editing for Sound and Image**Jay Boekelheide and Dan Olmsted****Prerequisite: FM-101**

In the collaborative art that results in the creation of media—film and video—the specific job of the editor is to offer a new examination, new look, or new perspective on the material that has been generated. This course will approach editing from both an ideal and a real perspective, focusing on conceptual considerations, aesthetics, and technique for image and sound editing, and covering fundamental principles along with experimental techniques. Students will examine historical, contemporary, and experimental approaches to sound and the relationship between sound and image. Working in Final Cut Pro, initially with provided digital source materials and later on their own projects, students will learn the conventions of contemporary editing and when and where it is appropriate to ignore them during the largely subjective activity that is editing. Students will also analyze editing in a number of films that provide useful practical examples as well as exemplary subjects of iconic technique.

*Satisfies Film Distribution 1 Requirement***FM-220-3 Topographical Cinema****TBA****Prerequisite: FM-101**

Drawing on geography, psychology, urban studies, activism, and art, this course will explore radical cartography—the mapping of social, economic, technological, and historical processes involved in the production of the social and material space around us. We will investigate local topographies of urbanization, immigration, the environment, and global development. Students will engage in research-based projects and combine mapping strategies with documentary practices to produce essay films, experiential walking tours, public interventions, interactive installations, and online media. Readings will include Georg Simmel, Michel de Certeau, Henri Lefebvre, and Rebecca Solnit.

*Satisfies Film Elective**Satisfies Urban Studies Elective***FM-240-1 The Contemporary Documentary****Michael Fox****Prerequisite: HTCA-101**

This course will explore up-to-the-minute issues and trends in non-fiction filmmaking, a genre bent and stretched by YouTube videos, reality television, and mockumentaries. The line between fact and fiction is increasingly questioned, negotiated, and eroded, at the same time that independent filmmakers are expected to take over the essential job of investigative journalism from shrinking newspapers. In the theatrical market and television arena, shaped drama is valued over factual rigor, and character arcs over a nuanced presentation of issues. The purpose of this course is to familiarize students with the current debates, so that they may become more astute makers and more critical consumers of documentaries. Films to be screened in class will draw from the following list: *Little Dieter Needs to Fly*, *American Movie*, *Brother's Keeper*, *Crumb*, *Bowling for Columbine*, *Ford Transit*, *Nico Icon*, *The Fog of War*, *The Wonderful, Horrible Life of Leni Riefenstahl*, *The Five Obstructions*, *Czech Dream*, *Capturing the Friedmans*, *The Bridge*, *My Winnipeg*, *Radiant City*, *Joe Strummer: The Future Is Unwritten*, *Forbidden Lie\$*, *Burma VJ*, *Exit Through the Gift Shop*, and *Gasland*. Filmmakers to be shown include Chris Marker, Werner Herzog, Errol Morris, Patricio Guzman, Johann van der Keuken, Agnes Varda, Michael Apted, Ken Burns, Kim Longinotto, Ross McElwee, Andres Veiel, Heddy Honigmann, Harun Farocki, Charles Ferguson, Yoav Shamir, Johan Grimmonprez, Lynn Hershman, Craig Baldwin and Alex Gibney.

*Satisfies History of Film Requirement or Film Elective**Satisfies Critical Studies Elective**Satisfies Urban Studies Elective***FM-380-1 Undergraduate Tutorial****Lynn Hershman Leeson****Prerequisite: Junior Standing**

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Film Elective

Interdisciplinary

IN-114-1 Collage

Carlos Villa

Prerequisite: None

This course will combine painting processes with the use of found and/or fabricated materials to explore various ways of making mixed-media works in two and three dimensions. Specific topics of inquiry will include an examination of adhesives and other methods of attachment in relation to the surface particularities of materials, and the safe use of non-conventional painting techniques. Special emphasis will be placed on understanding how the spontaneous juxtaposition of iconography and surfaces can create unique aesthetic opportunities, especially with the use of recycled materials. Some painting experience is helpful.

Satisfies Drawing or Painting Elective

IN-390-1 Senior Review Seminar

Reagan Louie

Prerequisite: Senior Standing or Portfolio Review

This course provides an opportunity for seminar format presentation and review of studio work in the senior year of the BFA program. The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar. This critical discourse will further prepare students for continued development of their studio endeavors after graduation. A final summary statement is required.

Satisfies Senior Review Requirement for BFA

IN-391-1 Honors Interdisciplinary Studio

TBA

Prerequisite: Senior Standing

The Interdisciplinary Honors Studio is intended to advance the student's development of independent research and projects through one-on-one discussions with a faculty advisor. Students must submit a completed Honors Interdisciplinary Studio contract (with faculty signature) and a portfolio of work and/or project proposal to be considered for this course. Only students accepted to the course will be eligible to register and receive an individual studio workspace. Students will meet with their faculty advisor at least three times during the term for continuing guidance and evaluation. At the end of the semester, each student will be required to present a completed body of work or project to a faculty review committee. Students must register for three units.

Satisfies Senior Review Requirement for BFA

IN-393-1 AICAD Mobility/ Study Abroad

TBA

15 Units

Prerequisite: Junior standing, 3.0 minimum GPA, 24 credit hours completed at SFAI

The AICAD Mobility and Study Abroad programs offer undergraduate students in their junior year the opportunity to participate in a one-semester exchange with an institution in the United States, Canada, Europe, or Japan. All programs operate on a space available basis. Full credit for 15 units is given for satisfactory work. Students should visit www.sfa.edu/study-abroad-and-exchange for further details about the programs and application materials. Depending upon the institution and the courses successfully completed, AICAD Mobility/ Study Abroad generally satisfies 3 units of the Liberal Arts elective and 12 units of Major/Studio elective requirement.

Satisfies Off-campus Study Requirement

IN-396-1 Internship

Sarah Ewick

Prerequisite: Junior Standing (60 credits)

The Internship course enables students to gain field experience within an arts or cultural organization over the course of a single semester, while engaging with a faculty advisor and their peers in classroom discussions about their experience. Students are expected to complete their internship while enrolled in the internship class, and perform a minimum of 90 hours of work with the host organization (approximately 6 hours per week). Class discussions, readings, and site visits to Bay Area arts organizations are designed to familiarize students with the principles and functions of visual arts organizations, including organizational structure, non-profit status, governance, cultural policy and support for the arts, current issues in the arts, and resources for visual artists.

Satisfies 3 units of the 6-unit Off-campus Study Requirement

IN-399-1 Junior Semester of Independent Study

TBA

12-15 units

Academically outstanding undergraduates in their junior year may propose an independent study project of one semester in length, to be undertaken away from the Bay Area. Independent study projects will be subject to the approval of the Director of Registration and Records, a studio faculty sponsor, and the Dean of Academic Affairs. A liberal arts component requires an additional proposal. Independent study credit shall not exceed 12 units for studio credit and shall not exceed 3 units in liberal arts. The total studio and liberal arts credit allowable for independent study shall not exceed 15 units. Only one semester or one summer session of independent study shall be allowed for any student.

Satisfies Off-campus Study Requirement

New Genres

NG-101 New Genres I

Chris Sollars (NG-101-1)

Tony Labat (NG-101-2)

Tim Sullivan (NG-101-3)

Prerequisite: None

This course is an introduction to the conceptual methods of New Genres, which is not a medium or material-specific discipline but rather an approach to visual and critical thinking and expression. New Genres includes time-based media such as video and sound, performance, and installation, but it is not limited to any single configuration or vocabulary of art. Rather, this beginning-level studio course is the foundation that encourages experimentation and engagement of complex ideas through problem solving. The course is structured around assignments that provide frameworks for each student's content development, and also includes lectures and visiting artists.

Satisfies New Genres I Requirement

NG-110-1 Beginning Video

Julio Morales

Prerequisite: None

This course is designed for students who wish to concentrate on and develop their work with video, be it single-channel, installation, documentary, experimental, or narrative. The course will address all aspects of production and post-production (including the Final Cut Pro Studio Suite), with low and high levels of production, style, and approach considered. Drawing from a wide range of styles and methods—documentary, performance, dramatic narrative, and experimental filmmaking—the course will assess how chosen materials and modes of documentation affect the meaning and presentation of a work, and explore effective strategies for production and dissemination from technical, methodological, and philosophical perspectives. Students enrolled in this course are expected to work both independently and collaboratively; to define their own projects; and to realize goals that they have established. Additionally, this course will provide a space to stimulate dialogue through critiques, guests, and readings/lectures around the developments and shifts occurring in contemporary art.

Satisfies New Genres Elective

NG-201-1 Hybrid Forms

Jenifer Wofford

Prerequisite: 6 Units of New Genres Coursework

The creation of hybrid art forms is a prevalent aspect of much contemporary visual art. This course will explore the making of hybrid art works through combination and/or synthesis of static and time based media, including painting, drawing, and photo; video, animation, and performance; and social engagement or interactivity.

We will focus on developing individual or collaborative processes, forms, languages, and modes of address through discussion of student work, and consider the questions, stakes, and rationale driving each student's work. How does your chosen version of hybridity speak? When does it work and when does it not? What is its mode of engagement? In addition, we will discuss the notion of hybridity itself as a ubiquitous condition coming out of post-colonialism and globalization, taking the recent issue of *Frieze* magazine on Super-Hybridity as a starting point. Recent exhibitions such as *The Dissolve*, Site Santa Fe 8 and *Stop.Move.*, a stop-motion exhibition at Blum and Poe, also serve as focal points, and we will visit any relevant local exhibitions. Potential artists for discussion include Elliot Hundley, Ryan Trecartin, Katya Bonnenfant, Paul Chan, Saskia Olde Wolbers, William Kentridge, Patricia Esquivias, Martha Colburn, Kara Walker, Robin Rhode, Jacco Olivier, Tamy Ben Tor, and Margarita Gluzberg.

Satisfies New Genres II Requirement

NG-204-1 Installation

Whitney Lynn

Prerequisite: NG-101

This course explores the history of installation art and urban interventions, as well as performance and time-based installation work by contemporary artists. The class will also examine fundamental strategies and tactics for producing installation artwork, and the theoretical aspects of the subject matter. The active studio component to this course consists of students learning to "adapt" and "explore" personal-based work within their specialized art practice in order to implement a series of in-class installation projects. Other components include documentation of artwork through video, photo, audio and written formats and proposal writing for installation projects.

Satisfies New Genres Installation Distribution Requirement

Satisfies Urban Studies Elective

NG-206-1 Photoworks: Conceptual Photography**Rebecca Goldfarb****Prerequisite: NG-201**

Photography has played a major role in the development of conceptual and performance art, and it has gone beyond just the mere document. Today, contemporary artists use photography widely in the creation of concept-based work. Context has also shifted with the advent of the Internet where the boundaries are even more blurred. This course is not aimed at addressing technical or darkroom issues or conventions of photography, but instead at the use of the still camera as a tool for idea-based image making. Inclusive of all approaches, scales, executions, and techniques, the course will challenge students to address all aspects of their decision-making process in critiques. This is a combination critique/seminar class, and will also include regular lectures on the historical developments of the role of photography in performance and conceptual art.

Satisfies Photoworks Requirement

NG-208-1 Conceptual Drawing**Keith Boadwee****Prerequisite: DR-120, NG-101**

Drawing in the context of contemporary practice has increasingly come to be viewed as a form in and of itself rather than as a "support" for other forms. This course will emphasize drawing as the most immediate way to illustrate one's ideas, as opposed to traditional drawing classes, which focus on technique. Class time will primarily be for drawing, but will also be used to examine drawing historically, particularly as it relates to the field of New Genres. Students will be given the time and the means to incorporate drawing into their own practices and to produce a significant body of work. While works will be critiqued from a formal as well as a conceptual perspective, issues related to content will take precedence over technical instruction or ability.

Satisfies Drawing Elective

Satisfies New Genres Elective

NG-220-1 Action: The Performative Body**Jennifer Locke****Prerequisite: NG-101**

This is a studio seminar for students incorporating action and the body into concept-based work in any medium. The course explores various applications of performance, including live pieces, documenting as an action in and of itself, performance conceived specifically for the camera, the body in relationship to architecture, documentation used as source material for drawing or painting, and performance constructed in order to produce residual drawing, sculpture, installation, or text. In-class presentations of various artists' work, guest lectures, and assigned readings provide a springboard for discussion of theory and practical application, in both historical and contemporary terms. Students are encouraged to apply these ideas and concepts to their own work and during group critique. The course culminates in a public exhibition of student work.

Satisfies New Genres Elective

NG-220-2 The Temporary: Performance, Interventions, Installation**Whitney Lynn****Prerequisite: NG-101**

Designed to be fleeting, temporary, or auto-destructive, ephemeral works of art have become increasingly common in contemporary art, as artists work with unconventional materials, interventions, installation, and performance. This interdisciplinary course, open to students working in a variety of forms, will examine the politics, issues, and concerns related to producing ephemeral works. Through critiques, discussions, field trips, and guest visits we will investigate concepts of impermanence. We will also address how often the motivations and intentions behind the creation of ephemeral works are at odds with cultural and museological values (such as permanence and historical preservation), and will analyze the function of these works, diversity of approaches, and importance of documentation.

Satisfies New Genres Elective

Satisfies Urban Studies Elective

NG-220-3 The Multi-Media Variety Show**Joshua Grannell****Prerequisite: NG-101**

Re-invention and entertainment are the aim of this multifaceted course. The course provides an opportunity for student performers and media-makers to be outrageous, hilarious, shocking, and provocative while cultivating a whole new persona in which to perform onstage and in media. Students will explore this new form of self-expression, workshopping these "alter-egos" to develop character and costuming and create improvisational performance, sketch comedy, and short films. Together, the class will then create a new Variety Show that introduces their characters to an actual audience in a multi-media event. Students will learn how to produce a live entertainment event from the ground up: they will create a theme for the show and design its marketing campaign; program its numbers, films, and sketches amongst character-based emceeing; and rehearse and workshop the event before presenting it at a show open to the public.

Satisfies New Genres Elective

NG-240-1 History of Video Art: 1965-2000**Sharon Grace****Prerequisite: HTCA-101**

In the late 1960s Sony introduced the first portable video tape recording deck and camera, the "Sony Porta-Pack". The availability of affordable, portable video recording devices facilitated and shaped the development of the Performance, Installation and Conceptual Art movements, and had significant social and cultural impact in areas such as the construction of gender identity. This course will trace the history of video art, including the early black and white work made by conceptual/performance artists, feminist artists, artist/engineers who designed and built analog synthesizer imaging systems, and scripted productions by artists in the 1990s. This course will view and discuss the works of Nam June Paik, Vito Acconci, Martha Rosler, Dennis Oppenheim, Joan Jonas, Bill Viola, Chris Burden, and Matthew Barney, among others. Requirements include regular attendance at all class meetings, active participation in class discussions, a midterm, and a final paper on a selected artist who worked with video or about how affordable/portable video recording devices affected art and society in the latter half of the 20th century.

Satisfies History of New Genres Requirement

NG-250-1 We Want the Airwaves**Julio Morales****Prerequisite: NG-101**

This course examines the history, future, and usage of radio as both an art medium and a tool for social change. In the studio component of the course, students will create a functioning radio station through low-power transmission and online streaming, and learn the fundamentals of recording and editing audio with digital sound programs. Students will be expected to create content for the radio show, including interviews with visiting lectures at SFAI as well as audio-based projects. The outcomes will be used as a resource and archive online as well as on CD in the SFAI library. The class will include a weekend workshop for creating low-frequency radio transmitters by members of neighborhood public radio.

Lectures and guests will cover the history of alternative radio; experimental audio, pirate radio, global talk shows, and radio novellas; radio as public intervention; audio-based contemporary art; radio as a tool for social change; journalism and media; and the future of radio and internet technology.

Satisfies New Genres Elective

Satisfies Urban Studies Elective

NG-307-1 Advanced Projects**Jennifer Locke****Prerequisite: Instructor permission; portfolio reviews will take place at first class meeting.**

This course is intended for upper-level undergraduates and graduate students who are working within expanded forms such as installation, video and sound work, performance, social sculpture, and photography. Its purpose is to allow selected students to concentrate on a limited number of projects over the semester. Students enrolled in this course are expected to work independently, to define their own projects, and to realize goals that they have established. The class structure combines the attributes of a theory seminar (assigned readings accompanied by discussion), a studio class (working on projects), and a critique seminar (discussions centered around work). Field trips and visiting scholars and artists will also provide an important part of the curriculum.

Satisfies New Genres Elective

NG-380-1 Undergraduate Tutorial**Keith Boadwee****Prerequisite: Junior Standing**

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies New Genres Elective

Painting

PA-120 Painting I and II

Carlos Villa (PA-120-1)

Bruce McGaw (PA-120-2)

Dewey Crumpler (PA-120-3)

Prerequisite: None

This course combines beginning and intermediate instruction in painting. Students will become familiar with the foundational tools and techniques of painting, and gain an expanded understanding of the painting process through demonstrations, experimentation, readings, and critique discussions. The course content will focus on a comprehensive understanding of pictorial dynamics including composition, materiality, and color. Students will demonstrate an appreciation of how the crystallization of experience, medium, and information can construct a bridge between private experiences and shared public awareness, and learn how to begin, sustain, and complete a work of art. The specific focus of the course will depend on the instructor and will vary from semester to semester.

Satisfies Painting I Requirement

PA-200 Painting II and III

Pegan Brooke (PA-200-1)

Brett Reichman (PA-200-2)

Jovi Schnell (PA-200-3)

Prerequisite: PA-120

This course provides intermediate and advanced instruction in painting. Through individual and class critique discussions, students will apply the varied conceptual processes involved in the practice of painting as a means for independently generating and resolving meaningful visual ideas. The course will broaden personal painting processes and visual vocabularies in relation to technical and conceptual options. Students will display an awareness of contemporary visual culture reflected through the aesthetic and formal qualities of their work, and will verbally articulate the technical, formal, aesthetic, and conceptual goals for a painting or painting project. Students will learn the significance of creating a series or sequence of works, which will develop an idea over time. Through research, students will increase their knowledge of the historical and contemporary conditions of painting together with their own positioning within these discourses. The instructor will determine the specific content and focus of the course.

Satisfies Painting Elective

PA-207-1 Better Painting through Chemistry: Tools and Techniques

Matt Borruso

Prerequisite: PA-120

How is a mixture of crushed rocks and oils transformed into a painting? We will explore the seemingly magical process that makes this metamorphosis possible. This course examines the formal aspects of constructing a painting from the ground up and considers the application of materials as a conceptual strategy. It also encourages experimentation with paint as a substance for manipulation in tandem with more traditional methods. As a class, we will make paintings with an eye toward the unlimited possibilities that the medium holds. The powerful physicality of paint can take shape in the form of super-thin washes, layers of translucent oil glazes, or thick goopy impastos. No matter the style—whether photorealist or faux-naïve—a confident understanding of the tools of the trade will provide a solid foundation for a lifelong painting practice. Studio time will be punctuated by demonstrations on stretcher bar and panel construction, ground preparation, underpainting, mediums, paint mixing, color theory, and more. Readings will include excerpts from *What Painting Is* by James Elkins, *Dear Painter, Paint Me*, edited by Alison Gingeras, and more.

Satisfies Painting Elective

PA-211-1 Night Painting

Fred Martin

Prerequisite: PA-120

For over five decades, the nighttime painting class has been a staple of SFAI's painting curriculum. This is because the night offers a rich set of metaphors for the undistracted solitude of the painting process as well as a momentary respite from the demands of the daytime regime, allowing students to discover the unseen things that hide in the shadows of the natural ones. Ideally, the night is a time for getting things done, so this advanced class demands that students work hard on developing an extensive body of work focused on what interests them the most. A minimum of fifteen works of art—paintings, suites of drawings, studio journals—will be required to pass the course. During the last class meeting of every month, there will be a critique that examines the production of the previous four weeks.

Satisfies Painting Elective

PA-220-1 Eye of the Beholder

Judie Bamber

Prerequisite: PA-120

This course will focus on developing technical skills and conceptual ideas as they relate to the practice of painting from observation. Through a series of project assignments, accompanying readings (to locate the assignments in a historical, political, and cultural framework), slide shows, and group discussions, the class will consider what it means to be making paintings from observation at the beginning of the 21st century. Working from a wide array of sources that include studies, photographs, and in class set ups, students will develop their existing painting skills in order to realize and employ more convincing representations, whatever their subject might be.

Satisfies Painting Elective

PA-220-2 Serial Autobiography**Caitlin Mitchell Dayton****Prerequisite: PA-120**

The contemporary narrative being generated here and now is as legitimate and engaging—though necessarily more difficult to disentangle and exteriorize—as any other. Personal experience embodies the specifics of a particular cultural context, and locating oneself in a cultural narration can be an effective strategy for generating content.

The process of trying to view oneself with some degree of objectivity need not be humorless. One hotbed of this area of content is current comics, which tend to juxtapose deliberately harsh and realistic details, drawn fairly directly from the author's past and experienced with intense levels of interiority, with a position of ironic distance generated by the "informed" viewpoint of the later self, an extremely well established structure in literature. Mapping the mental geography and cultural history of the self, then, can involve mining the contrast between identity in its immediately experienced, subjective interiority and a more analytical, "exterior" view of the same material. Layering temporal shifts—that is, events and the potentially sharp contrast of subsequent layers of interpretation—is one possible strategy. So is an examination of the complex interaction of strategies of presentation: fashion and language specific to your own cultural clique.

*Satisfies Painting Elective***PA-220-3 Painted Space****Jeremy Morgan****Prerequisite: PA-120**

This course will examine the development of pictorial space. Beginning with pre-architectural image-making and moving trans-culturally to reference both Western and Asiatic canons, the course will cover Roman-Greco space depiction through the development of Renaissance perspective and the processes of illusionism. Students will also explore impressionism, cubism, and surrealism, and finally the postmodern and the role of text and space. The class strives to inform each student of the distinct and viable means of understanding both historic precedents and the potential of further possibilities for realizing space as integral to visual structure.

*Satisfies Painting Elective***PA-380 Undergraduate Tutorial****Dewey Crumpler (PA-380-1)****Carlos Villa (PA-380-2)****Taravat Talepasand (PA-380-3)****Ana Fernandez (PA-380-4)****Prerequisite: Junior Standing**

Tutorial classes provide one semester of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Painting Elective

Photography

PH-101 Introduction to Photography and the Darkroom**Lucas Foglia (PH-101-1)****Sean McFarland (PH-101-2)****Elizabeth Bernstein (PH-101-3)****Alice Shaw (PH-101-4)****Prerequisite: None**

This class is an introduction to the fundamentals of black and white photography, in which students will build a strong technical foundation and understanding of the medium. In the lab, students will get hands-on instruction in photographic equipment, materials used in processing black and white film, and traditional silver printing methods. Through lectures, critiques, and discussions, students will develop visual literacy regarding content, images, and image-making.

*Satisfies Photography I Requirement***PH-110-1 Tools of the Medium****Lindsey White****Prerequisite: PH-101**

This course is an intensive investigation of the inherent characteristics and problems of the photographic medium, introducing students to the broad range of practices, manners, and conceptual approaches to which photography may be applied. Through assignments, students will undertake and experiment with different approaches to self-expression. Critique sessions will emphasize the evaluation student work based on the details of an image as well as the single image within a body of work. Students will begin to see how their work fits into the continuum of photography's history.

*Satisfies Photography II Requirement***PH-120-1/PH-120-2 Introduction to Photography as the Digital Medium****Thom Sempere / Michael Creedon****Prerequisite: PH-101**

This course fully covers the workflow of digital photography: film and digital camera usage, placement into the computer, adjusting and finalizing the desired digital positive, and distribution of the finished image via print or electronic media. Students will practice the primary tools of Photoshop, scanning, color management and theory, proofing, and printing. The use of a digital camera, image management, and the development of a personal aesthetic will be emphasized. Areas of exploration include Photoshop, Adobe Bridge, RAW Developer, exposure, curves, and the relationship of digital photography to analog photography.

Satisfies Digital Photography I Requirement

PH-215-1 Sacred and Profane I**Linda Connor****Prerequisites: PH-110**

The history of art has, at its core, few themes. These have been read-dressed and reinvigorated throughout time, woven through various cultures and epochs. Sex, death, dreams, the self, the environment, and the afterworld remain enduring threads in human wonder and expression. This course (complemented by *Sacred and Profane II*, to be offered Spring 2013) brings together a wealth of imagery and ideas—visual presentations of sacred, mythic, and profane images in a cross-cultural framework. These are presented in tandem with the development of each student's personal body of work through class critiques. During the first semester, students work to develop their photographic projects, which are reviewed and discussed on a weekly basis as the work evolves. Throughout the two semesters, visual presentations cover a wide range of topics—from vastness to vanitas—and students are afforded a longer time to mature their work. This class is designed for advanced undergraduate, graduate, and post-baccalaureate students. Students are expected to show work for class critique weekly, complete assigned readings and written responses, and complete visual research based on their interests. It is highly recommended, and to their benefit, that students who complete this course enroll in *Sacred and Profane II* in the following semester.

*Satisfies Photography Conceptual Elective**Satisfies Studies in Global Cultures Requirement***PH-220-1 Photography: Technology Timeline****Megan Riepenhoff****Prerequisite: PH-110, PH-120**

Photography is the artistic medium most tied to and affected by technological developments. From wet plates to Photoshop, the medium has transformed itself as a science and an art. This course will survey paramount techniques in photography through hands-on demos, studio time, and relevant assignments. We will view these techniques in the context of their history, pioneers, and contemporary uses. Students will be exposed to pinhole, alternative processes (including cyanotype, VanDyke, Collodion, tintype), large format 4x5, digital negative, studio and location lighting. After an introductory investigation into these techniques, students will produce a project of their design using one or more of the course skills. Additionally, this class will prepare students for deeper investigations into various technical courses offered at SFAI.

*Satisfies Photography Elective***PH-220-2 Constructions of Space****Susannah Hays****Prerequisite: PH-101**

Constructions of Space provides critical thought within a broad range of ways to navigate physical and psychological spatial territories. While inquiring first into the philosophical underpinnings of matter and memory, we will move quickly into the complex territory of contemporary issues regarding configurations of subject/object relationships. With emphasis on experiential research, students guide their work by tuning into the reciprocal exchange between "listening in" and "looking out." A range of topological map forms and six short assignments will initiate processes for locating and collecting fragments, tracks, and traces. Final projects engage and enlarge the intrinsic qualities found within complex, organic, biological, non-linear, and self-making systems, which (re)cycle or (re)generate over time. Representations of (re)imagined sites will inform how conditions of particular places tend to identify and (de)limit our belonging to, passing through or departing from our "selves."

*Satisfies Photography Elective***PH-220-3 Documentary Story: Exploring Multimedia****Darcy Padilla****Prerequisite: PH-120**

The documentary photographer's purpose is to tell a story, with the conviction and the courage to communicate through photographs and words. The whys of importance and a photographer's role as an artist in documentary work is the prime focus of this project-oriented class. Critical examinations of photographic essays, books, films, and exhibitions that have raised awareness and been catalysts for social change will help students develop their personal style as they focus on their projects.

*Satisfies Photography Elective**Satisfies Critical Studies Elective***PH-221-1 Advanced Techniques in Digital Image Making****Liz Steketee****Prerequisite: PH-120**

This course introduces students to a more advanced level of the conceptual and technical aspects of digital photography. It is designed for students who already have a basic understanding of digital photographic processes. The course will explore the communicative possibilities of digital prints and web/multimedia/video applications of the still image. The course will also include discussions of the professional possibilities available to photographers after graduation and instruction on how to produce digital portfolio materials.

Satisfies Digital Photography II Requirement

PH-240-1 History of Photography**Reagan Louie****Prerequisites: HTCA-101**

This course offers a survey of the history of photography from its inception in the 1830s, through Modernism and up to the present. We will look at the relationship of photography to science, documentation, art, and visual culture as a whole, and become familiar with the key figures, major practitioners, and important artistic movements of the time. Through discussions and readings, we will examine how varied economic, political, and technical elements have impacted the medium, and inversely, how the great undifferentiated whole of photography has similarly influenced changes in modern society. *Satisfies the History of Photography I Requirement*

PH-250-1 Visual Translations**John Priola****Prerequisite: PH-110, PH-120**

This course is an examination of still life through methodology, theory, and practice. The study of historical and contemporary effects used in this genre will inform artistic practice in fabricating still life in the true sense of the term. Students will look at works by Jean-Baptiste-Simeon Chardin, Marcel Proust, Laura Letinsky, Olivia Parker, Thomas Demand, and Gregory Crewdson. The class will discuss falsification/sincerity, fiction, metafiction, truth and transformation, and the relationship between 2D and 3D form. The class will examine the 2D result from a photographic perspective and discuss what the photographic medium is doing and why. Students will develop technical skills through fundamental exercises in lighting and set-up, but self-generated projects addressed in critique will be the focus. The goal is to connect personal meaning with conceptual understandings to produce work with a particular intention. Requirements for this course include strong technical skills in at least one medium. Camera/dark-room or digital photo experience is highly recommended, but students with painting, printmaking, or other expertise are also encouraged. *Satisfies Photography Conceptual Elective*

PH-303-1 Conversations with Contemporary Photography**Linda Connor****Prerequisite: PH-120, PH-240**

This course, taught in conjunction with the Photo Alliance lecture series, facilitates creative discourse between students and visiting artists. In addition to attending the lectures, students will take an active role in guiding and documenting a colloquium/critique with each artist. The documentation of each artist's lecture and colloquium/critique will be posted on Facebook, the Photo Alliance website, and the SFAI media archive, allowing each conversation to reach wider audiences. Students will research, organize dialogues on, document, and broadcast each artist's visit. Students are expected to produce artwork that will be critiqued by each visiting artist. *Satisfies Photography Elective*
Satisfies History of Photography II Requirement

PH-304-1 Vernacular Landscape**Henry Wessel****Prerequisite: PH-120, PH-240**

This course is designed for photographers interested in producing a photographic document describing the appearance of manmade landscapes. Class discussions will consider the iconographic and cultural implications that reside in these images and the problems these present for any artist attempting to express their point of view in a unique form. Readings will include the work of J.B. Jackson, Robert Adams, and John Kouwenhoven. *Satisfies Photography Technical or Conceptual Elective*
Satisfies Urban Studies Elective

PH-311-1 Digital Printing for the Handmade Book**Michael Creedon / John DeMerrit****Prerequisite: PH-110, PH-221, PH-240**

This course incorporates traditional bookbinding principles with modern digital fine art printing skills to teach students how to create fine art limited edition books of their artwork. By juxtaposing images with words in the form of an art book, students can fine-tune the intention and meaning of their artwork. The course will explore basic book construction and bookbinding materials, as well as scanning and printing skills, page layout, and creative page design. Students will work from digital image files specifically designed, storyboarded, sequenced, edited, and printed in Photoshop and InDesign. A color-managed ICC profiled workflow is taught to ensure the finest monitor-to-print color and black and white output on rag paper, canvas, transparency film, silk, luster, matte or glossy substrates using archival pigment inks. Basic Macintosh computer skills are necessary, though no prior knowledge of image or page editing software is required. The most important element is for each student to have a collection of images in either black and white or color, and to have the desire to amplify and refine their content through the creation of limited edition fine art books. *Satisfies Photography Technical Elective*

PH-380-1 Undergraduate Tutorial**Reagan Louie****Prerequisite: Junior Standing**

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. *Satisfies Photography Technical or Conceptual Elective*

PH-381-1 Special Projects

Henry Wessel

Prerequisites: 6 Units of Photography coursework; PH-110, PH-140 or PH-141

Each student, in concert with the instructor, will design and implement a research project that is conceptually and perceptually relevant to his or her own process of art-making. In addition to a bi-weekly presentation of work from their own processes, students will be required to give a coherent and finalized presentation of their research findings in a form that is appropriate to the nature of the research (e.g., Power-Point, DVD, research paper, etc.).

Satisfies Technical or Conceptual Elective

Printmaking

PR-104-1 Lithography I

James Claussen

Prerequisite: None

This course provides the opportunity to explore the art of lithography and of the image that is produced through drawing and printing. Emphases include direct drawing, the use of the photocopy, techniques of multicolor printing, and how different inks and paper affect an image. Demonstrations and discussions will cover general studio procedures with a strong emphasis on safety, as well as the tools, materials, and chemistry of lithography. The potential of aluminum plate lithography, both hand-drawn and positive and negative photo plates, is covered in the second half of the class. One-to-one critiques and discussion are scheduled as appropriate.

Satisfies Printmaking I Requirement

PR-107-1 Relief Printing I

Juan R. Fuentes

Prerequisite: Printmaking I Requirement

Through lectures, demonstrations, and hands-on work in the studio, students will be taught the processes and techniques for printing images from linoleum and wood. Students will be expected to work on three relief print projects: single block, multiple block, and reduction. Combined image-making with other media, hand printing to press printing, and oil- vs. water-based inks will be covered. Students will be encouraged to explore their own imagery in this versatile and expressive contemporary medium. There will be individual and group critiques.

Satisfies Printmaking Elective

PR-111-1 Screenprinting I

Amy Todd

Prerequisite: None

This beginning/intermediate screenprint (serigraphy) course covers the methods and techniques for the creation of screenprints as well as the conceptual implications, applications, and relevancy of this form. Various stencil-making techniques (hand-made/drawn; photographic/computer generated) will be covered along with color-separation creation. Photo-emulsion coating, exposure, registration, and printing will be demonstrated. Multicolor prints on paper will be produced with additional investigation into other substrates. Students will be encouraged to experiment with the formal and conceptual nature of the screenprint with projects that consider the nature of multiples. Demonstration, discussion, a field trip, and critique will be vital elements of this course.

Some familiarity with Adobe, Photoshop and Illustrator is valuable but not required.

Satisfies Printmaking I Requirement

PR-202-1 Etching II**Tim Berry****Prerequisite: PR-102**

This class explores the medium of intaglio, both in technical and conceptual terms. Process investigations will include the creation of multiple plate/color prints as well as many of the ancillary approaches available to all the traditional intaglio processes: hard ground, soft ground, dry point, and aquatint. An emphasis will be placed on the collaboration between process and idea, an underlying concept in all contemporary print work. The installation/presentation of the print will also be seriously investigated. All work will be project-based with a direct reference to both of the previous stated areas of understanding. All work will be discussed in both individual and group critiques.

Satisfies Intermediate Printmaking Requirement

PR-206-1 Artists' Books: Structure and Ideas**Macy Chadwick / Charles Hobson****Prerequisite: None**

This course looks at the qualities of books that have the potential for creative expression beyond the typical notion of a book. Building on characteristics such as the potential for storytelling, performance, and unique methods of display, the course will examine the relationship between word and image and the structure and sequencing of information. The focus will be on letterpress printing as a means of producing artists' books. Students will learn how to make polymer plates to print on the Vandercook press. Other letterpress image generation techniques such as pressure printing and relief printing will be covered.

Satisfies Printmaking Elective

PR-220-1 Letterpress for Artists**Laureen Mahler and John Peck****Prerequisite: Printmaking I Requirement**

Invented over five centuries ago, letterpress began as a method of printing text with movable type; now, with the modern-day emphasis on graphic design and digitally-created plates, letterpress has become an invaluable medium for artist prints, broadsides, business cards, invitations, and much more. In this course, students will learn every aspect of the letterpress printing process, from design and platemaking to printing and production. Through direct, hands-on work with the department's digital lab, platemaking equipment, and Vandercook presses, students will be exposed to a broad range of letterpress techniques and possibilities. There will be ample opportunity to print custom-created items, as well as an emphasis on integrating letterpress with other media. Projects will include creating an edition of broadsides or posters, designing promotional materials for yourself or a client, producing a set of business cards and postcards, and printing a small edition of zines or chapbooks.

Satisfies Intermediate Printmaking Requirement

PR-310-1 Advanced Projects**Tim Berry****Prerequisite: Intermediate Printmaking Requirement**

This class will allow students to analyze the use of printmaking within a personal body of work. Within the format of the group seminar and individual tutorials, class participants will develop a project proposal with print as both its fundamental process and conceptual underpinning. Through one on one studio time with the instructor, students will develop and execute these projects, which will then be examined through individual and group critiques. The successful completion of these individual projects will provide class participants with a more serious and sophisticated body of work for future presentation as they exit SFAI.

Satisfies Advanced Printmaking Requirement

Sculpture/Ceramics

CE-100 Ceramics I: Fabrication

John de Fazio (CE-100-1)

Lisa Reinertson (CE-100-2)

Prerequisite: None

Ceramics I: Fabrication is an introduction to the processes, techniques and issues of contemporary ceramics. Students will learn a range of direct construction methods in clay, to build medium, larger scale, and multi-piece projects investigating issues of space, design, materiality, process, and function. The course will also cover the use of raw materials, multiple clay bodies, and introductory low-fire surface treatments. This course will serve as the foundation for further study in clay and ceramics, and will introduce students to both historical and contemporary issues related to clay materials, exploring the formal and conceptual language of the things a culture creates.

Satisfies Beginning Sculpture Requirement

CE-302-1 Cross-Media Ceramic Projects

Ian McDonald

Prerequisite: CE-100

This course focuses on the practice of sculpture in the context of ceramics and mixed media explorations. Approaches may include classical sculpture materials, exotic or alternative materials, installation, architecture, photography, animation, video, and digital strategies. One emphasis in the course will be to understand and evolve different meanings of ceramics and ceramic-based practice vis-a-vis contemporary art. Technical information about ceramics and related materials may range from clay body and glaze formulation to architectural and industrial practices to conceptual approaches. This course is part of the Ceramics emphasis in the Sculpture/Ceramics department.

Satisfies Sculpture Elective

SC-100-1 3D Strategies I: Beginning Sculpture

Richard Berger

Prerequisite: None

3D Strategies will explore two fundamental aspects of form and material realization: (1) the realization of a form from an armature, a form that evolves from within using the processes of modeling and reduction to achieve its ends; and (2) the realization of a form that is conceived as a construction, built from components. The aim of the course is to familiarize the spatially oriented maker with the appropriateness of these basic categories as solutions to expressive problems and goals. The modeled form can be biomorphic, monolithic, lyrical, and usually exists as an exterior. This exploration will use an armature and plaster shell as a basis for exploring the expressive possibilities of modeling. The constructed form can be a geometric or biomorphic or somewhere in between. Its methods and materials are appropriate to forms that can have both interior and exterior possibilities and that can occupy volume without great mass. The intention of experiencing both of these strategies is to inform expressive decisions at their initial states of conception, toward an optimal use of material in service of idea. Materials and technical instruction for forms conceived as a construction built from components may include wood, steel, cardboard, and mixed media.

Satisfies Beginning Sculpture Requirement

SC-150-1/ DT-150-1 Electronics and Activating Objects

Chris Palmer

Prerequisite: None

This course is intended for artists and designers alike as a jumpstart for adding technology into their palette of creative tools. A rigorous series of hands-on projects will give students the knowledge necessary to build technologically based art works. Throughout the course, there will be interactive workshops to develop basic electronic and hardware skills including programming microcontrollers and working with sensors, motors, and other devices. The course will result in a final show of student experimental electronic projects. This course is part of the Kinetics emphasis in the Sculpture/Ceramics department. *Satisfies Design and Technology Designed Objects Distribution Requirement or Design and Technology Elective*
Satisfies Sculpture Elective

SC-190-1 Seminar: Ecology of Materials and Processes

John Roloff

Prerequisite: None

The mediums of art and life, whether film, installation, objects, food, clothing or shelter, engage at some level with a materiality born of nature—a nature that is arguably becoming post-nature in the 21st century. This course will look at the origin, production, and distribution of industrial and cultural materials and processes from a systemic and ecological perspective, considering the implications of these relationships to contemporary art practice. In order to create informed perspectives for artistic production, we will examine such questions as: where do materials come from? What are the who, how and why of their production? What are their ecological, economic, global, and regional connotations? Students will study, research, discuss, and develop projects in a range of media engaging these questions. In this context the strategies and practices of artists such as Simon Starling, Dan Peterman, and Mierle Ukeles will be examined. This course is part of the Environments and Systems emphasis in the Sculpture/Ceramics department and an ideal precursor to SC-301 *Site/Context: TransNature*.

Satisfies Beginning Sculpture Requirement

Satisfies Urban Studies Elective

SC-203-1 Kinetic Sculpture: Figuration

Richard Berger

Prerequisite: None

Students will explore both figuration and animation in a variety of media, with the marionette and analog mechanization as the archetypes for initial exploration. The cyborg, robot, and other models will be further examined for their constructive and animate strategies, as points of departure for student projects. Basic instruction in mechanical, electrical, and alternative animation as well as a range of materials including wood, metal, and plastics will be covered. The history and lore of sculptural narrative, animate form, and figuration in a global context will also be presented. This course is part of the Kinetics emphasis in the Sculpture/Ceramics department.

Satisfies Beginning Sculpture Requirement

SC-206-1 Nomadic Structures

Kate Ruddle

Prerequisite: SC-100

Using primarily fabric-based strategies, this course focuses on the idea of the nomadic and forms of mobility as sculptural practice. Extrapolating from such forms as tents, backpacks, clothing, sails, and natural habitats, issues such as sustainability, adaptable shelter, trans-species, mapping, urban/natural survival, and site logistics will be explored. Students will learn basic 2D to 3D pattern development, flexible material options, armature design, sewing, and a range of mechanical and glue-based fastening systems. The work of such artists as Lucy Orta, Luciano Fabro, Los Carpinteros, Daniel Buren, Franz Erhard Walther, Janine Antoni, Andrea Zittel, Vito Acconci, Atelier van Lieshout, Thomas Hirshhorn, and Beverly Semmes will be examined in this context. This course is part of the 3D Materials/Practice and Kinetics emphases in the Sculpture/Ceramics department.

Satisfies Intermediate Sculpture Requirement

Satisfies Urban Studies Elective

SC-380-1 Undergraduate Tutorial

John DeFazio

Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Sculpture Elective

GRADUATE COURSES

School of Interdisciplinary Studies

All courses are offered for 3 units unless otherwise specified.

Art History

HTCA-501-1 Issues and Theories of Contemporary Art **Nicole Archer**

Designed to provide master's students with a foundation in the scholarly practice of art history, this writing- and discussion-intensive course will offer a range of models and critical vocabularies for the analyses of contemporary art and the frameworks of its production, circulation, and reception. The course will begin by familiarizing students with some of the foundational figures of the discipline (Wölfflin, Riegl, Warburg, Panofsky, Malraux, Gombrich, and so on) and the continued interest and relevance of the methods they set forth. As the course continues, theoretical approaches will include formalism, semiotics, deconstruction, social history, feminist critique, gender studies, psychoanalysis, narratology, postcolonial theory, institutional critique, theories of spatial relations/politics, and the culture of spectacle and speed. Each week a number of different methodological approaches will be used to address a selected artist's practice or theme (for example, beauty, abjection, the Real, etc.). While primary theoretical texts will sometimes be paired with recent, exemplary texts drawn from art criticism and history, the balance will fall toward close visual analyses of artworks and careful attention to the methods of historical and critical engagement. Discussion, anchored in the discourses and debates around Modernism and post-modernism, will focus on the contemporary status of the discipline of art history in relation to art theory, criticism, and practice. International perspectives and their relationships to the multiple histories of contemporary culture will be emphasized.

Satisfies Core requirement for MA Students in the History and Theory of Contemporary Art

HTCA-502-1 Min(d)ing the Canon **TBA**

This graduate lecture course is designed to provide coverage of the major figures, themes, movements, and key art historical and theoretical narratives of 20th-century art in specific relation to contemporary practices. While taking into careful consideration the critiques of canonicity and avoiding re-inscription of exclusionary notions of mastery, the approach will be characterized by the various actions enfolded in the gerund "min(d)ing": to excavate, to detonate, to pay heedful attention to, to be exasperated by, and to tend. The course, organized both in rough chronology and thematically, will begin with a survey of the cross-century reiterations of Manet's *Olympia* with regard to thematics of class, gender, and race. Following sessions will proceed with a select core of case studies that will trace, to use Deleuze and Guattari's phrase, "lines of flight" from Western Modernism toward global multiplicities. To cite a few examples: the trajectory of the gaze from Claude Cahun through Laura Mulvey to Cindy Sherman; Marcel Duchamp's readymade as it has broadened the definition of art to encompass the art of the everyday; the minimal quietude of Agnes Martin's drawn lines alongside those of Nasreen Mohamedi; Robert Smithson's importance for current ecologically-based art interventions; the chromatic infatuations of Henri Matisse through Pipilotti Rist. The two volumes of *Art Since 1900: Modernism Antimodernism Postmodernism* by Foster, Kraus, Bois, and Buchloh will provide the foundational reading for the course.

Satisfies Art History Seminar Elective

HTCA-510-1/US-510-1 Frameworks for Art and Urbanism
Laura Fantone

Throughout history, the intensification of cultural production has been conspicuously dependent upon the constructive, destructive, expansive, fluid, and anonymous energies of the urban context, even as utopian and dystopian visions of cities have changed (and multiplied) almost as rapidly as "isms" in art. This course will examine the synergy between art-making and city-making in historical and theoretical terms. Students will be invited to think through the categories of urbanization, industrialization, imperialism, globalization, diaspora, migration, and exile; to read widely among texts drawn from art history, urbanism, geography, semiotics, cultural theory, literature, visual culture studies, economic theory, and media theory; and to respond to this material in critical and visual terms.

Satisfies Requirement for MA in Urban Studies

HTCA-520-1 Global Art Cinema Since 1995
Alexander Greenhough

This graduate seminar will introduce students to crucial technological, aesthetic, and generic developments in the contemporary art cinemas from around the world. This seminar serves two main functions: 1) to expose students to new trends in filmmaking over the past 15 years; and 2) to situate and contextualize these practices within their respective socio-historical contexts, and current theoretical and critical discourses. The focus will be on filmmakers working in the Middle East, East Asia, and Europe, with an emphasis on questions of transnationalism, postcolonialism, and (post)modernism. Filmmakers will include Michael Haneke, Catherine Breillat, Abbas Kiarostami, Claire Denis, Lars von Trier, Bela Tarr, Wong Kar-wai, Tsai Ming-liang, Hou Hsiao-Hsien, Amos Gitai, Ulrich Seidl, Pedro Costa, Nuri Bilge Ceylan, Jafar Panahi, Jia Zhangke, and Hong Sang-soo.

Satisfies Urban Studies Elective

HTCA-520-2 World Histories of Photography
TBA

The objectives of this graduate seminar are at least twofold: 1) to interrogate why histories of photography are often tightly bound to national narratives of the United States; and 2) to survey a wide range of images and written scholarship about photographers and photography in nations and (differently defined) communities outside the dominant parameters set by histories that emphasize U.S. photography. Each class session will include two main approaches. First, students will be presented with survey lectures concerning photographers, photographic exhibitions, various functions of photography, and their relations to other modes of visual cultures, as practiced outside of the United States. The second half of each class will focus on discussions of weekly reading assignments about related terms, critical debates, theoretical approaches and interventions, and visual works. These course materials address issues spanning from the earliest forms and uses of photography in the 19th century to continuations and transformations within the 21st century, including photography from regions such as Brazil, South Africa, Morocco, Cambodia, Russia, India, Japan, and Nigeria.

Satisfies Urban Studies Elective

HTCA-520-3 Manifestations of the Psychedelic
Daniel Hackbarth

In 1956, the psychiatrist Humphrey Osmond coined the term "psychedelic" to describe the "mind-manifesting" properties of certain chemicals and the therapeutic possibilities they opened. Proceeding from Osmond's evocative definition, this course combs the history of art for a broad-based understanding of the psychedelic, considering its value as a critical and historical category. Central to our investigation is the question of how, in addition to representing visionary experience, art might itself alter consciousness, prompting audiences to experience themselves and the world in new ways. Notions of the psychedelic provide a lens for investigating artists associated with Surrealism; the Pop, Funk, Conceptual, and Light and Space movements; and their historical antecedents. Additional discussion topics include 19th and 20th-century theories of color; the long history of the multi-media installation; mysticism; primitivism; posthumanism; and philosophical and theoretical writings by Friedrich Nietzsche, Sigmund Freud, Maurice Merleau-Ponty, and Salvador Dalí.

HTCA-520-4 Performance Art: Some Histories
Frank Smiegel

This course explores different histories—both formal and functional—of performance across visual culture, taking as important case studies two exhibitions at SFMOMA: *Stage Presence: Theatricality in Media and Six Lines of Flight*. *Stage Presence* points to the increasing visibility of performance across visual art, and we will take up the last ten years of artists and institutions increasingly devoting themselves to live practice. We will also look at historical moments highlighting distinct strands of performance, including body art, the monologue, and the intersection of dance and music. Via *Six Lines of Flight*, an examination of collective practices in seemingly second-tier art communities, we will study how social and performance practice across the globe engages specific political realities. The exhibition studies Beirut, Lebanon; Cali, Columbia; Cluge, Romania; Ho Chi Minh City, Vietnam; Tangiers, Morocco; and San Francisco. Following the example of the show, students will be encouraged to study artists and collectives outside of the United States and to consider those dialogues that might already exist among distinct art communities.

HTCA-590 Thesis I: Independent Investigations
Dale Carrico (HTCA-590-1)
TBA (HTCA-590-2)

Prerequisite: Open to MA and Dual-Degree students only

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students will develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Satisfies Requirement for the MA in History and Theory of Contemporary Art

Critical Studies

HTCA-591 Thesis II: Collaborative Projects

Claire Daigle (HTCA-591-1) Open to HTCA and Dual Degree students only

Betti-Sue Hertz (HTCA-591-2) Open to EMS and US students only

This course provides the context for the collaborative project that, along with the student's individual thesis, forms the capstone of the MA program. Students from all three MA programs work together to define, research, and present a group project focusing on a crucial aspect of contemporary art and its critical contexts. Students will take responsibility for all aspects of the project, which may include topical research and writing, curatorial work related to project design, budgeting, selecting and commissioning artwork, exhibition design, and public outreach, thereby gaining professional experience in art historical research, programming, and presentation. Past projects have included film screenings, art exhibitions, public events, and print and web-based publications on a variety of themes.

Satisfies Requirement for the MA in History and Theory of Contemporary Art

CS-500-1 Disabling Normativity: Biopolitics, Divergent Bodies, and Visual Culture

Eric Stanley

"Why should our bodies end at the skin...?" Donna Haraway's question in her infamous *Cyborg Manifesto* throws into jeopardy fantasies of bodily wholeness. Currently, through disability activism, biotechnological innovation, trans/queer theory, and critical ethnic studies, among other ways of knowing, "the body" has been transformed from material artifact to a space of contestation and political struggle. This course will work to understand how the body is read as a node of power, and how its legibility or illegibility, for many humans and nonhumans, means the difference between life and death. We will do this by apprehending how racial, gendered, sexualized, and classed fields of "normality" perform as measures of value through capital, law, and visual cultures. Against a multicultural gaze toward "different bodies," we will understand how difference, made through exile, marks both a space of Otherness and resistance.

CS-500-2 Dreamwork

Cameron MacKenzie

Taking an interdisciplinary approach that encompasses psychoanalytic models, literature, film, critical theory, and neuroscience, this course will focus on the formulations and creative potential of dreaming. Ancient civilizations considered dreams as signs from above, whereas some recent studies suggest they may be mere mental detritus. Nevertheless, the question of the dream has held crucial fascination for thinkers of the 20th and 21st centuries and has inspired profound meditations on creativity, memory, and perception. Beginning with understandings of the dream ranging from the Biblical to those of the Lakota Sioux, this seminar will initially investigate the attempts by Sigmund Freud and Carl Jung to schematize the dream and to formulate its logic. From this foundation, the class will follow the elaboration and critiques of these efforts through the work of artists, writers, and theorists including Bartheleme, Hemple, Borges, Breton, Kristeva, Burroughs, Duchamp, Ginsberg, and Lyotard. Analyses of films such as Lynch's *Mulholland Drive*, Gondry's *Eternal Sunshine of the Spotless Mind*, and Nolan's *Inception* will offer provocative imaginings of the movements and purposes of dreaming. Recent essays on brain function by J. Allan Dobson and Antonio Damásio will provide the most current neuroscientific research into dreaming. Our approach will be twofold: first we must grasp the historical role assigned to dreaming, and then investigate how that role has been both deconstructed and reconstructed in modern and contemporary contexts.

CS-500-3 Critical Race Theory and Visual Representation

TBA

This seminar examines visual media and ideas about race, and their impact on social inequalities. Readings provide historical context and define key words such as *race*, *racism*, *intersectionality*, and *whiteness as property*. We'll review how critical race theory emerged in the 1990s, primarily by African American, Latino, and Asian American scholars, artists, and activists, and consider its relation to critical theory, cultural studies, and race critical theory. We'll focus on how practices of seeing and being seen influence the formation of subjectivity. We'll investigate how social justice frameworks address race as systemic forms that largely determine material contexts of racial oppression. Finally, we'll link these issues to the roles of visual cultures in such continuations and transformations. Readings include works by W.E.B. DuBois, Frantz Fanon, Michel Foucault, Patricia Hill Collins, and Ann Stoler, and artists discussed will include Lorna Simpson, Carrie Mae Weems, Renée Green, and many more.

CS-501 Global Perspectives on Modernity

Robin Balliger (CS-501-1)

Carolyn Duffey (CS-501-2)

This course locates the project of modernity within global processes of cultural, economic, and political transformation. Narratives of Western dominance typically emanate from a self-contained version of history, but this course analyzes the modern world through the tensions of empire, contested encounters, and transculturation. Diverse populations become objects of knowledge, regulation, and discipline as subject production in a global domain articulated with capitalist expansion, nationalism, and strategies of colonial rule. Enlightenment claims of rationality, universal knowledge, and scientific objectivity exploited the racialized bodies, behaviors, and material culture of others as "evidence" of Western development and civilization. Hierarchical classificatory matrices emerged across metropolitan and imperial space, and the structuring of difference and inequality along lines of race, class, gender, and sexuality shaped modern ideologies, political rationalities, and cultural imaginaries. Modernity was also formed through resistance in everyday practices and by anticolonial cultural production and independence movements. This course addresses these issues through a multidisciplinary approach that includes travel writing, expositions, and popular culture; ethnography and ethnographic film; primitivism and artistic modernism; scientific exploration, classification, and normativity; and colonial and postcolonial criticism. *Satisfies Core Requirement for MA in History and Theory of Contemporary Art, Exhibition and Museum Studies, and Urban Studies*

CS-513-1/ US-513-1 Ethnographic Media: Theory and Practice

Thor Anderson

In this class we examine the major genres of ethnographic film and media, from early observational classics to more recent experimental work. The specialized contributions of ethnographic photography and cinema can be best appreciated within their specific cultural and theoretical contexts. Some case studies will be developed, and a handful of films will be studied both in terms of form and content. In other cases, we will look at media for innovative approaches to the craft of documentation, and the analysis will center on matters of technique and philosophy as well as ethnographic exposition. Students will develop final projects that use the principles and practices of visual anthropology for ethnographic research. While we anticipate that most students, working in small teams, will produce short films or videos, other media will be considered on a case-by-case basis.

Exhibition and Museum Studies

All EMS and US courses may be used to fulfill Critical Studies Requirement (with the exception of Thesis I and II)

EMS-511-1 / US-511-1 Place and Tragic Gift

Tai Nishiushi

This course examines the notion of tragic encounter, the site where one person's unutterably private particularity fails to reach another and vice versa. As a disclosure of irreducible distance, tragedy is failure. Yet as a gap that opens space, tragedy is a release or space of liberation. When concretized as theatrical art, this ambivalent space of tragedy is often expressed architecturally. Students will read Zeami (1363-1443), a playwright and philosopher of the No Theater who lived and worked in Kyoto, the rapidly growing capital of medieval Japan. The course will consider the influence of urbanization on his theories of drama and theater design. Furthermore, students will examine Zeami's philosophy in relation to the specializing of tragedy by Western thinkers such as Friedrich Nietzsche, Iris Murdoch, and George Steiner.

EMS-520-1 Form, Politics, and Exhibition

Julian Myers

This course will evaluate contemporary art and exhibition after the "social turn" of the 1990s, in their complex bond to the political, social, and economic dynamics of that period. Of central interest will be the processes of conversion and relation between exhibitionary form and capitalist economy, its forms of production, consumption, value, and exchange—carried out through examinations of Claire Bishop's *Artificial Hells* and Nato Thompson's *Living As Form*, alongside books like Diederich Diederichsen's *On Surplus Value In Art*, Witte de With's *Rotterdam Dialogues*, and *Self Organisation: Counter-Economic Strategies*.

Crucial to this study will be the theories of post-Fordist or post-Situationist thinkers like Paolo Virno (*The Grammar of the Multitude*), Theorie Communiste, Christian Marazzi (*The Violence of Financial Capitalism*), and Tiqqun (*Preliminary Materials for a Theory of the Young-Girl*), alongside writers of the student and Occupy movements compiled in *Communization and its Discontents*—though we may attend to the theory and politics of reaction as well, for these constitute a politics of resistance in their own way. In this way the course promises a primer on recent forms of radical contestation, and an exploration of their implications for art and exhibition now.

EMS-520-2 Critical Histories of Museums and Exhibitions

Rudolf Frieeling

Is a networked society and global online connectivity changing the way we think of museum and exhibition spaces? This course will reflect on the historical precedents of integrating media/media art into museums to highlight continuities as well as discrepancies between old and new strategies of exhibition and visual display in a post-media society. A range of institutional policies as well as artistic strategies from the last 40 years resonate particularly with the redefinition of museum spaces: from the white cube to black boxes, archives, platforms, media facades, and augmented reality. A key question today is how artists and institutions critically and creatively engage with social networking, open systems, and real time processes. Course participants will have the opportunity to experience firsthand the discussion of existing institutional and not-for-profit models in relation to art spaces as well as emerging concepts that will be generated by SFMOMA's expansion plans. In addition, various aspects of exhibition management, administration, and education will be examined as part of our research.

EMS-520-3 Considering the Museum

Andrea Dooley

Writer Andres Huyssen argues that museums are pressed into service to both "fix" the past and to provide a narrative about the cultural citizen in the present. At root the museum is about temporality, collective(d) memory, transformativity, identity, and knowledge production. This course will consider the "what" and the "where" of the museum: What is a museum? How did the museums evolve over and in relation to time? How are we to understand the workings of time and space in the museum? We will take a thematic approach considering the museum in light of topics such as the mobilization of national identity, colonialism, and the experiential turn in *museological* and *museographical* strategies. We will also consider the political economies of the museum, how and under what varied and multiple circumstances museum sites come to be. The course will be intensely interdisciplinary, including readings and discussion in history, critical theory and analysis, museum studies, the construction and production of space, and cultural studies.

EMS-590 Thesis I: Independent Investigations

Dale Carrico (EMS-590-1)

TBA (EMS-590-2)

Prerequisite: Open to MA and Dual-Degree students only

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students will develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Satisfies Requirement for the MA in Exhibition and Museum Studies

Urban Studies

EMS-591 Thesis II: Collaborative Projects

Claire Daigle (EMS-591-1) Open to HTCA and Dual Degree students only

Betti-Sue Hertz (EMS-591-2) Open to EMS and US students only

This course provides the context for the collaborative project that, along with the student's individual thesis, forms the capstone of the MA program. Students from all three MA programs work together to define, research, and present a group project focusing on a crucial aspect of contemporary art and its critical contexts. Students will take responsibility for all aspects of the project, which may include topical research and writing, curatorial work related to project design, budgeting, selecting and commissioning artwork, exhibition design, and public outreach, thereby gaining professional experience in art historical research, programming and presentation. Past projects have included film screenings, art exhibitions, public events, and print and web-based publications on a variety of themes.

Satisfies Requirement for the MA in History and Theory of Contemporary Art

All EMS and US courses may be used to fulfill Critical Studies Requirement (with the exception of Thesis I and II)

US-510-1/ ARTH-510-1 Frameworks for Art and Urbanism **Laura Fantone**

Throughout history, the intensification of cultural production has been conspicuously dependent upon the constructive, destructive, expansive, fluid, and anonymous energies of the urban context, even as utopian and dystopian visions of cities have changed (and multiplied) almost as rapidly as "isms" in art. This course will examine the synergy between art-making and city-making in historical and theoretical terms. Students will be invited to think through the categories of urbanization, industrialization, imperialism, globalization, diaspora, migration, and exile; to read widely among texts drawn from art history, urbanism, geography, semiotics, cultural theory, literature, visual culture studies, economic theory, and media theory; and to respond to this material in critical and visual terms.

Satisfies Requirement for MA in Urban Studies

US-511-1/EMS-511-1 Place and Tragic Gift **Tai Nishiushi**

This course examines the notion of tragic encounter, the site where one person's unutterably private particularity fails to reach another and vice versa. As a disclosure of irreducible distance, tragedy is failure. Yet as a gap that opens space, tragedy is a release or space of liberation. When concretized as theatrical art, this ambivalent space of tragedy is often expressed architecturally. Students will read Zeami (1363-1443), a playwright and philosopher of the No Theater who lived and worked in Kyoto, the rapidly growing capital of medieval Japan. The course will consider the influence of urbanization on his theories of drama and theater design. Furthermore, students will examine Zeami's philosophy in relation to the specializing of tragedy by Western thinkers such as Friedrich Nietzsche, Iris Murdoch, and George Steiner.

US-513-1/CS-513-1 Ethnographic Media: Theory and Practice **Thor Anderson**

In this class we examine the major genres of ethnographic film and media, from early observational classics to more recent experimental work. The specialized contributions of ethnographic photography and cinema can be best appreciated within their specific cultural and theoretical contexts. Some case studies will be developed, and a handful of films will be studied both in terms of form and content. In other cases, we will look at media for innovative approaches to the craft of documentation, and the analysis will center on matters of technique and philosophy as well as ethnographic exposition. Students will develop final projects that use the principles and practices of visual anthropology for ethnographic research. While we anticipate that most students, working in small teams, will produce short films or videos, other media will be considered on a case-by-case basis.

US-590 Thesis I: Independent Investigations**Dale Carrico (US-590-1)****TBA (US-590-2)****Prerequisite: Open to MA and Dual-Degree students only**

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students will develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Satisfies Requirement for the MA in Urban Studies

US-591 Thesis II: Collaborative Projects**Claire Daigle (US-591-1) Open to HTCA and Dual Degree students only****Betti-Sue Hertz (US-591-2) Open to EMS and US students only**

This course provides the context for the collaborative project that, along with the student's individual thesis, forms the capstone of the MA program. Students from all three MA programs work together to define, research, and present a group project focusing on a crucial aspect of contemporary art and its critical contexts. Students will take responsibility for all aspects of the project, which may include topical research and writing, curatorial work related to project design, budgeting, selecting and commissioning artwork, exhibition design, and public outreach, thereby gaining professional experience in art historical research, programming and presentation. Past projects have included film screenings, art exhibitions, public events, and print and web-based publications on a variety of themes.

Satisfies Requirement for the MA in History and Theory of Contemporary Art

Interdisciplinary

IN-500-1 Graduate Art History Practicum**Ginger Wolfe-Suarez**

This practicum is devoted to creating and publishing the journal CEMENT, a practice-based exploration into both the potential and the limits of our aesthetic and political language. CEMENT's mission is to create an open space that empowers emerging writers to explore the generative qualities of criticism and critical thinking, while providing a space for inter-generational sharing. This framework engages writing and reading as forms of action and exchange, deeply rooted in the histories and theories of images, objects, and experiences. Student writings are interwoven into this deeply collaborative practicum and writing workshop, focused on written, design, and editorial strategies. Students will also gain insight into the relationship between design and content, and develop knowledge of policies surrounding printing and distribution. Field trips will include visiting and touring the printer's facilities, visiting an exhibition as a class to write a review of that show, and exploring various rare book rooms and special library collections. Proposed visiting speakers for this fall include Brian Kennon from 2nd Cannons Press; Andrew Berardini, Los Angeles art critic and founder of LAX ART's forthcoming magazine; and Tulsa Kinney, the publisher of *Artillery Magazine*. One learning outcome of this class is to empower and equip students to create a critical discourse within their own boundaries—and to learn how to do that with little monetary resources.

IN-503-1 Writing in Academic English for the Arts: Language Support for Graduate Students**Jill Bond**

This course introduces graduate students who are non-native speakers of English to several academic writing forms related to the fine arts context. Students learn in a collaborative environment and practice the writing process by producing several writing assignments, including a response paper, an artist statement, a critique, and a research paper. Using lecture, discussion, and group activities, this course will enhance the students' knowledge of audience expectations, topic development, research, organization, revising, editing, common grammar challenges, paraphrasing and citation of sources, and appropriate academic writing style and format. Students will also give an oral presentation related to their field of interest.

GRADUATE COURSES

School of Studio Practice

All courses are offered for 3 units unless otherwise specified.

Graduate Studio Electives

DT-500-1 Studio for Sound Strategies

Laetitia Sonami

Studio for Sound Strategies offers students a critical platform for investigating sound as an extension of their artistic practice. The course will explore theoretical frameworks in reference/opposition to historical and contemporary aspects of sonic art, including futurism, fluxus and situationism, interactivity and the politics of participation, silence vs. noise, post-digital aesthetics, utterance and text-sound composition, psycho-acoustics and architecture, electronic music and muzak. Students will create works reflecting the diverse manifestations of sound art: sound as an expression of site, as a trajectory for understanding cities, as a political expression of power, or as a sensual immersive space, among others. Students may also use these references to expand on established art practices such as sculpture, film/video, photography, installation, and performance. The Studio will not only expose students to current practices for creating sound art, but also to critical writings and seminal sound artists. Readings will be excerpted from Jacques Attali (*Noise*), M. Schafer (*The Soundscape*), Douglas Kahn (*Wireless Imagination*), Robert Snyder (*Music and Memory*), Emily Thompson (*Soundscape of Modernity*), Branden Joseph (*Beyond the Dream Syndicate*), and Hillel Schwartz (*Making Noise: From Babel to the Big Bang and Beyond*). Artists will include Pauline Oliveiros, Max Neuhaus, Christina Kubisch, Janet Cardiff, Paul DeMarinis, Tony Conrad and Kanta Horio, among others. The Studio not only acknowledges the growing importance of sound art in the contemporary art sphere but also the lack of criticality faced by art students. Its aim is to give them the tools, language, and exposure necessary to explore and expand on this vital and complex art practice.

PA-500-1 Winifred Johnson Clive Foundation

Distinguished Visiting Fellows Seminar

Brett Reichman

In this course, students will interact with three internationally renowned painters who will join the seminar community in critical discussions about contemporary painting. Individual studio tutorials with each of the fellows will provide students with direct critical feedback on their studio work. Public lectures and colloquia presented by the fellows will further an understanding of their studio practice and provoke in-depth examinations of contemporary art. Students will be required to attend the three Winifred Johnson Clive Foundation Distinguished Visiting Fellows lectures and their related colloquia, and to host studio critiques with each of the fellows. In addition, the seminar will facilitate the examination of participants' artworks as they address themselves to the social space formed by the seminar community. Each student will be required to present current work twice during the course of the semester, and will also be required to attend all other seminar critiques. Students will respond to each other's presented work in both verbal and written form.

Graduate Critique Seminar

SC-500-1 Monuments: Contemporary Approaches in Art **Mildred Howard**

Monuments: Contemporary Approaches in Art is a graduate seminar/lab course that will engage paradigms for creating public monuments in today's environment. It will explore that which constitutes a monument and how monuments are defined. Considered memorial places specific to Northern California will be studied within a large scope of international modes of making significance. How have political thought, social activity, and character of place served as a catalyst? Can these actions and venues speak to the role of artists and art today? Does human behavior in contemporary public spaces differ from that of the classical civic or other spaces? Students can expect to investigate how social affects of tolerance and diversity modified the visual principles and spatial values of monuments in Northern California. Students will develop their own responses to the question of "monument" through proposal, prototype, and/or site work. Readings, visual materials, and site visits to places such as Alcatraz Island, Harvey Milk Monument, John Carlos/Tommy Smith Monument, and Ho Chi Min Park will also form part of the course. In this context students will examine the work of contemporary artists including Sam Durant, Edgar Heap of Birds, Houston Conwill, Rigo 23, David Hammons, and Joyce Scott.

Satisfies Urban Studies Elective

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.

GR-500-1 Graduate Critique Seminar

Laetitia Sonami

Laetitia Sonami's art practice focuses on presence and participation as expressed through sound, objects, performance, and technology. The seminar is open to students from all media and aims to create a dialogue between various practices, genres, and contexts. The goal is to allow students to view their work from various perspectives and thus expand on possible approaches. Special attention will be given to how a student's stated intention is manifested in the work, and how to focus on what is essential and acknowledge extraneous gestures that obscure one's work. Commitment, risk taking, artistic responsibility, and openness are very much encouraged. Students are expected to show work-in-progress three times during the course of the semester. Readings and references will be provided based on the group's discussions and areas of interest.

GR-500-2 Graduate Critique Seminar

Hiro Narita

This course explores media, experimental, and narrative film/video practices as they relate to the work of participating graduate students. Discussions will emphasize visual storytelling, formal innovation, and critical engagement with the discipline, and students are expected to situate their work within contemporary critical discourses relating to film and visual culture. A series of in-class exercises will develop technical proficiency with emerging technologies and new cinema practices. A professional cinematographer, Narita is interested in the role the camera and light play in articulating character and story. Sundaram makes experimental mock-documentary and narrative work. She is currently writing a dramatic feature about the South Asian community in Silicon Valley.

GR-500-3 Graduate Critique Seminar

Tony Labat

My Graduate Critique Seminar is guided by the history and language of Conceptual Art. It is therefore interdisciplinary by nature, and because of this, the goal is to develop and maintain a "common language" that is not media specific. This course is a space to share, to provoke and to push each other as we critique the works presented from a formal perspective. Students are encouraged to present works and projects in progress as well as performance pieces.

GR-500-4 Graduate Critique Seminar

Pegan Brooke

Pegan Brooke makes paintings and video/poems and is interested in art, nature, philosophy, and literature. Most relevant to this course description, she is interested in the work and ideas of each student in her class. Students working in any material, or non-material, are welcome. A sense of humor is useful. The tone of the seminar is serious, rigorous, open, and generous. The intention of the critiques is to assist each artist in creating works of art that fully embody their ideas and concepts, and to learn to analyze the form/content relationship. Other topics of discussion may include artist statements, galleries, artist residencies, graduate reviews, and Vernissage as well as impromptu discussions based on student interests.

GR-500-5

Sharon Grace

This Graduate Critique Seminar is structured to provide an environment within which graduate artists, from multiple disciplines, present their work for critical/aesthetic response. Through rigorous critique and analysis, each individual is expected to develop and refine their problem-solving skills. The seminar is a lab for: becoming increasingly informed and knowledgeable with respect to art historical precedents and references; learning new art theoretical/critical vocabulary; taking risks; testing your thesis; resolving formal art issues with respect to the grammar and syntax of materials, through research into the meaning and history embedded in the materials, and how to work with that meaning; and developing knowledge of critical discourses in specific areas of interest. Students enrolled in this seminar are required to present their work a minimum of three times in the course of the semester, and write an artist statement.

Sharon Grace works in electronic media, performance/video, video installation, interactive digital media, drawing, and sculpture in stone and steel. Her research interests include vector logic, duree/time, psychology, poetry, and the deep structure of physics. She collaborated with video art pioneer Nam June Paik and electronics engineer Shuya Abe, constructing video synthesizers and presenting video performances.

GR-500-6 Graduate Critique Seminar

Laurie Palmer

This seminar focuses on developing a shared language for interdisciplinary critique, and on understanding one's own work better through fine-tuning how you look and talk about each other's. We will work with the assumption that all artworks are by nature collectively authored in that they emerge from, and contribute to, the ongoing conversation of art. This is an interdisciplinary seminar consisting of studio visits informed by a few selected readings, and two short writing assignments. This course aims to help you deepen your relationship to your work, and to develop an ease with, and appetite for, critical dialogue to help sustain your practice in the long-term.

GR-500-7 Graduate Critique Seminar

Judie Bamber

Judie Bamber's practice is focused primarily on painting, drawing, and photography. She has been teaching in an interdisciplinary graduate program for the last ten years and has vast experience working with students involved in a wide range of disciplines; in this class all disciplines are welcome. This seminar will emphasize the fostering of discourse in all forms: the discourse specific to a group critique environment, the discourse specific to the particular discipline being engaged, the discourses surrounding the contemporary art world, etc. The discussion will be treated as an opportunity to expand and clarify the participants' thinking as it relates to the form/content choices made. The structure of the class will encourage observations and examination rather than questioning the artist presenting. We will suspend judgments in order to more fully investigate the actuality of the artwork presented and the possibilities for further production.

GR-500-8 Graduate Critique Seminar

Jeremy Morgan

The course will focus upon presented work, and the artist will be offered the opportunity to disclose those aspects that reflect both strengths and weaknesses, as well as other areas of concern and interest. It is the intention of the class to facilitate active, respectful, and honest analysis of work and the context and intent. Special consideration will be given to the importance of both conceptual frameworks and technical methods of application. Serious attention will be paid to physical properties—chemical and material aspects of all forms of work. Each student is expected to fully engage in dialogue and offer insights and responses to work that is presented. The instructor will offer avenues of research that are deemed of interest to the development of the artists' work, as it is the purpose of the class help each student clarify and develop work from idea to manifestation.

GR-500-9 Graduate Critique Seminar

Alice Shaw

Though I am trained as a photographer I often employ many other forms of art in my practice to express my ideas. I welcome all media in my seminar. In my own work I am currently exploring how we, as a society, are reinterpreting the landscape. I believe that it is impossible, when working closely with potential graduates, to separate the artist from the person and I aim to support students in their growth in both areas. This seminar will focus on developing concepts through critical discourse that is designed to give students the necessary tools to navigate contemporary issues in art.

GR-500-10 Graduate Critique Seminar**Henry Wessel**

Each student will be scheduled to present work-in-progress on three specific dates during the semester. Class discussion will address conceptual and formal concerns suggested by the appearance of the work. Primary emphasis will be on establishing an intelligent, referential approach to criticism and on implementing a disciplined, energetic method of working that will assist students in reaching their instinctual and intellectual potential. In addition to regular presentation of work, each student will be required to contribute oral and written responses during each meeting.

GR-500-11 Graduate Critique Seminar**John Priola**

Art-making is an intuitive, expressive, intellectual process that takes form, so classes will focus on the melding of the making and thinking process, and what the message of the manifestation is. I facilitate an interdisciplinary discussion, engaging in the practice of "saying what you see". What's the intention compared to how the work communicates? Theoretical issues come out of the students' work and aren't imposed. Discussion is unmediated by the presenter to start, but ends as dialogue. Students are encouraged to pursue research in any form pertinent (literature, theory, visual art), stimulating process and expanding knowledge of art history.

GR-500-12 Graduate Critique Seminar**Tim Berry**

As a painter/printmaker who has extensive experience in collaboration with a broad range of artistic practices through my role as owner, director, and master printer of Teaberry Press, I view all contemporary art-making practices as interdisciplinary. This seminar will focus on extending the participants' knowledge of how and why the technical, conceptual, historical, and theoretical aspects of their work should consistently be examined. Class participants will engage this process through in-class discussions and, most importantly, through three in-depth critiques of their own work. Students will learn the process of the critique, both in terms of the self and the other. Both oral and writing skills will be developed as ways of examination and understanding, moving toward the desired result of a high competency in the presentation of work for external examination.

GR-500-13 Graduate Critique Seminar**John Roloff**

This course is devoted to the group critique of graduate student work. This interaction critically reviews the intention, direction, production, presentation, working processes, and position within contemporary art discourse of each student's artwork. Conceptual, theoretical, and technical development of student work and projects through radical interdisciplinary and research-driven processes is encouraged, as are media-specific approaches. Readings and information relevant to class dialogue may be given when appropriate. Student's individual progress, developmental strategies, and generative utilization of the MFA program's resources are also considered in this context. Three viewings of each student's work and full attendance for the semester are required. The instructor's expertise includes: site and nature-based projects, mixed-media sculpture/ceramics, and computer drawing/design processes; current research engages geo-science, systemic ecology, architecture, and landscape poetics.

GR-500-14 Graduate Critique Seminar**Ginger Wolfe-Suarez**

This seminar focuses on the development of works across media that students have recently completed or are in progress, as well as the theoretical and discursive strategies each artist's unique studio practice explores. Some of my own interests include ethics and morality in art, history of art criticism, philosophy of aesthetics, the relationship between architecture and the art object, body-object relationships, visual analysis of the image, and the concept of memory within art across mediums. We will apply a range of formal, contextual, theoretical, and discursive models to collaborate as a group to explore the work we experience each week in a thoughtful and generative way. The goal of the class is for students to gain a deeper understanding and exploration of their own work and the work of their peers, and how their work functions within our culture at large.

GR-500-15 Graduate Critique Seminar**Taravat Talepasand**

Critique seminars are constructive group discussions to identify and articulate each artist's most pressing aesthetic and conceptual concerns and formal impulses; to facilitate the historic, cultural, personal, political, formal, and conceptual positioning of the work within the discourse of contemporary art-making; and to encourage students to find the means to contribute to that discourse. Presentation and techniques will be discussed and visiting artists will be invited. This class will take painting and works on paper as its primary focus, but also welcomes works executed in the analogous media of sculpture, printmaking, and photography.

GR-500-16 Graduate Critique Seminar**Will Rogan**

The focus of this class will be you and your work. Our goal will be the development of a constructive dialogue with your peer group. This class will not be concerned with discipline or medium but rather will focus on creating a conversation around the way each student generates meaning in the work that they make. Students in this class will be required to write something each time they present their work.

Graduate Tutorial

GR-500-17 Graduate Critique Seminar

Claire Rojas

This seminar will focus on developing an awareness and an honest relationship to how one produces their own work. Through critique and conversation we will investigate environmental and personal influences, context and intention of the work and the artist. Students will develop a way of speaking and being with their work and artistic practice that is harmonious in all aspects of communication for themselves and the viewer. This class will support and nurture the culmination of interdisciplinary practice.

GR-580 Graduate Tutorial

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified otherwise, the first meeting of Graduate Tutorials is at the Graduate Center at 2565 Third Street. MFA students must enroll in one and no more than two Graduate Tutorials per semester.

Chris Kubick (GR-580-1)

Lynn Hershman-Leeson (GR-580-2)

Anne Colvin (GR-580-3)

Tim Sullivan (GR-580-4)

Sharon Grace (GR-580-5)

Bruce McGaw (GR-580-6)

Pegan Brooke (GR-580-7)

Dewey Crumpler (GR-580-8)

Caitlin Mitchell Dayton (GR-580-9)

Lucas Foglia (GR-580-10)

Reagan Louie (GR-580-11)

Sean McFarland (GR-580-12)

Amy Todd (GR-580-13)

John de Fazio (GR-580-14)

Kate Ruddle (GR-580-15)

Mildred Howard (GR-580-16)

Isabella Kirkland (GR-580-17)

Linda Connor (GR-580-18)

Jennifer Locke (GR-580-19)

Lowell Darling (GR-580-20)

Ian McDonald (GR-580-21)

Graduate Practicum

EMS-588-1 Exhibition and Museum Studies Practicum 6 Units

The practicum is a key aspect of the program designed to give students supervised practical application of previously studied theory through a form of professional engagement that puts students in direct contact with issues in the field. Students can arrange a practicum in which they work independently or in teams. The practicum can be an internship, independent or collaborative study, or a self-initiated off-campus study project planned under the direction of an advisor. Students are highly encouraged to select a practicum that supports their area of thesis research. The practicum involves on-site work and is undertaken in partnership with, for example, organizations, agencies, museums, galleries, departments of culture, archives, and private collections, at the local, national, or international level. The student works with someone affiliated with the practicum site and an SFAI faculty advisor. Both advisors review the student's work and development. The faculty advisor also provides the student with connections between their practicum experience and the development of their thesis, as well as assisting the student in placing his or her fieldwork into the broader context of their program of study.

US-588-1 Urban Studies Practicum 6 Units

The practicum is a key aspect of the program designed to give students supervised practical application of previously studied theory through a form of professional engagement that puts students in direct contact with issues in the field. Students may arrange a practicum in which they work in teams or independently. The practicum can be an internship, independent or collaborative study, or a self-initiated off-campus study project planned under direction of an advisor. Students are highly encouraged to select a practicum that supports their area of thesis research. The practicum involves on-site work and is undertaken in partnership with organizations, agencies, museums, galleries, departments of culture, archives or private collections, locally, nationally, or internationally. The student works with a person affiliated with the practicum site and an SFAI faculty advisor. Both advisors review the student's work and development. The faculty advisor also advises the student on the relations among the practicum experience, the development of the thesis, and the contextualization of fieldwork within the broader program of study.

Post-Baccalaureate Seminars

PB-400 Post-Baccalaureate Seminar

Jack Fulton (PB-400-1)

John de Fazio (PB-400-2)

All Post-Baccalaureate students must enroll in this seminar, which will focus on critiques of student work from all disciplines represented in the program. Conceptual and material methodology will be emphasized. The seminar may include lectures, readings, and field trips.

Graduate Lecture Series

GR-502-1 Graduate Lecture Series

Tony Labat and Claire Daigle

0 Units

The Graduate Lecture Series is intended to work in conjunction with the Visiting Artists and Scholars Lecture Series in support of the MFA, MA, Dual Degree, and Post-Baccalaureate programs. The lecture series is intended to provide exposure to, and engagement with, diverse trajectories, styles, approaches, and career paths offered by emerging and established artists, curators, critics, theorists, and historians working in a wide variety of disciplines in both local and global contemporary art communities. As an investigation of the contemporary issues relevant to the development of graduate students' full education and experience at SFAI, the lecture series provides the entire graduate body with a common interdisciplinary foundation and plays a crucial role toward defining individual praxis and the meanings of "success" within the current and future landscape of contemporary art. These lectures will occur in the Lecture Hall at the 800 Chestnut Street campus on Friday afternoons from 4:30-6:00 pm. Students will also have the opportunity to meet with some of the guests for individual critiques, small group colloquia, and informal gatherings after the lectures. Additionally, presentations by SFAI graduate faculty will comprise an additional component of the series to be held in the regular time block during weeks when visitors are not scheduled.

Attendance at all of the Graduate Lecture Series is required and monitored for all MFA, MA, Dual Degree, and Post-Bac students.

Reviews

GR-592-1 MFA Intermediate Review

0 Units

Students are required to register and present work on their thesis to their committee for Intermediate Review near the midpoint of the third semester. Students who pass the review will proceed to the second semester of Thesis I. Students who fail to meet the standards of the review committee will be asked to re-enroll in Intermediate Review and to re-present their work at the beginning of the fourth semester. *Students who fail their second Intermediate Review will be dismissed from the MFA program.*

GR-594-1 MFA Final Review

0 Units

MFA students are required to register for Final Review in their final semester at SFAI. *Students who do not pass the Final Review will not receive their MFA degree.*

MA-592-1 MA Intermediate Review

0 Units

At the end of their second semester, students are required to register and present work on their thesis to their committee for Intermediate Review. Students who pass the review will proceed to the second semester of Thesis I. Students who fail to meet the standards of the review committee will be asked to re-enroll in Intermediate Review the following semester. *Students who fail their second Intermediate Review will be dismissed from the MA program.*

Graduate Assistantships

GR-587 Graduate Assistantship

0 Units

A limited number of Graduate Assistantships (GAs) may be available. Under the supervision of a faculty member teaching a graduate course, Graduate Assistants perform the same responsibilities as Teaching Assistants, except their load does not include teaching. Graduate Assistants will receive a stipend. A student cannot serve as a Graduate Assistant for a course that he or she is enrolled in. For additional information and application procedures, students should contact the Graduate Office.

GR-597 Graduate Teaching Assistantship

0 Units

Graduate students who are enrolled in nine or more units in their third through sixth semesters are eligible to apply for a Teaching Assistantship. Under the supervision of a faculty member teaching an undergraduate course, responsibilities of a Teaching Assistant may include teaching, grading papers, tutoring, research, and being available to the students. The Teaching Assistant is expected to participate in critiques and demonstrate leadership during discussions. Teaching Assistants will receive a stipend. A student cannot serve as a Teaching Assistant for a course that he or she is enrolled in. For additional information and application procedures, students should contact the Graduate Office.

Contact Information and Campus Maps

Contact Information / Directions

800 Chestnut Street
Main Campus

2565 Third Street
Graduate Center

CONTACT INFORMATION

800 Chestnut Street

San Francisco CA 94133

(between Leavenworth and Jones Street)

www.sfai.edu

24-Hour Info	415.771.7020
Academic Affairs	415.749.4534
Administration	415.351.3535
Admissions	415.749.4500
Undergraduate Advising	415.749.4853
Graduate Advising	415.641.1241 x1015
Area Manager (Design and Technology, Film, New Genres, Photography)	415.749.4577
Area Manager (Painting, Printmaking, Sculpture)	415.749.4571
Area Manager (Interdisciplinary Studies)	415.749.4578
Graduate Center	415.641.1241
Academic Support Services	415.749.4533
Continuing Education	415.749.4554
Exhibitions and Public Programs	415.749.4550
Financial Aid	415.749.4520
Counseling Center	415.749.4587
Registration and Records	415.749.4535
Security	415.624.5529
Student Accounts	415.749.4544
Student Affairs	415.749.4525

DIRECTIONS

From the East Bay

Main access to San Francisco from the east is Highway 80 to the Bay Bridge. Cross the bridge and take the Fremont Street exit. Turn right onto Howard Street to the Embarcadero. Turn left onto the Embarcadero and continue until Bay Street. Turn left onto Bay Street. Take a left onto Columbus and move immediately into the right-hand lane. Veer right at the SF Green Clean onto Jones Street. The San Francisco Art Institute is situated one block up Jones Street, on the corner of Chestnut Street.

From the Peninsula

Take Highway 101 north and follow signs leading to the Golden Gate Bridge. Take the Van Ness Avenue exit and proceed north to Union Street. Turn right onto Union and proceed four blocks to Leavenworth Street. Turn left onto Leavenworth. Go four blocks to Chestnut Street. Turn right onto Chestnut. SFAI is half a block down Chestnut Street on the left-hand side.

From Marin County

Take Highway 101 south to the Golden Gate Bridge. Take the Lombard Street exit and continue on Lombard past Van Ness Avenue to Hyde Street (approximately two miles) and turn left onto Hyde. Take the next right onto Chestnut Street. SFAI is one block down Chestnut, on the left-hand side of the street.

Parking

The San Francisco Art Institute is located in a residential neighborhood. Parking is available on all of the streets immediately surrounding the school.

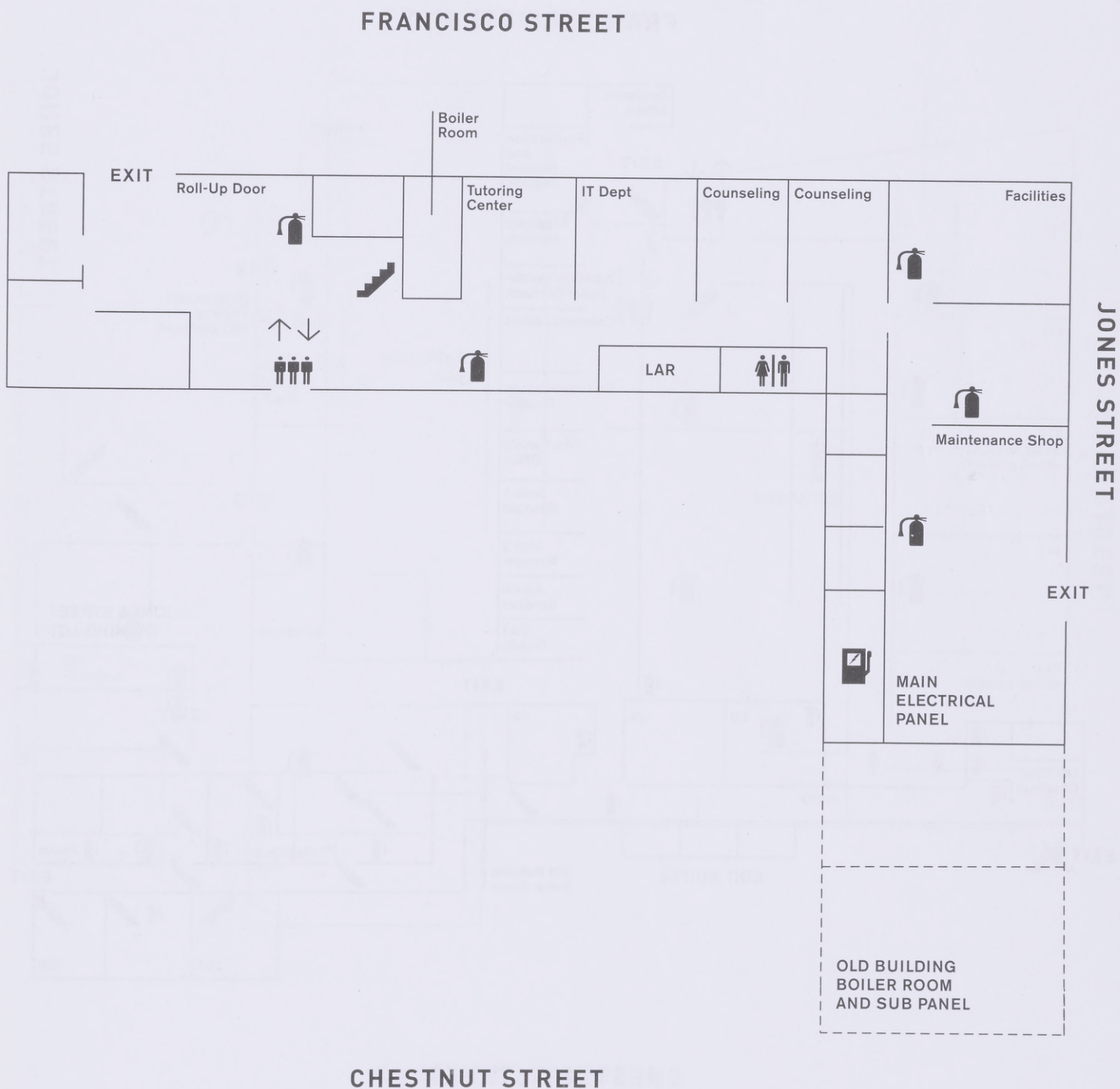
Public Transportation

The most direct MUNI bus is the #30 Stockton, which runs along Columbus Avenue and intersects with BART and many major bus and subway lines throughout the city. There is a bus stop at the intersection of Columbus Avenue and Chestnut Street. The main entrance is a short one-block walk up Chestnut. Visitors can also make their way to the Art Institute via the Embarcadero Trolley, which connects to the BART at the Embarcadero Station. The trolley station is located at Market and Main Streets. Take the trolley to the corner of Beach and Jones Streets. Walk five blocks up Jones Street, turn left onto Chestnut, and go to the main entrance of the Art Institute, located in the middle of the block.

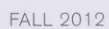
For more information, please call MUNI at 415.673.6864.

BASEMENT LEVEL MAINTENANCE

800 Chestnut Main Campus

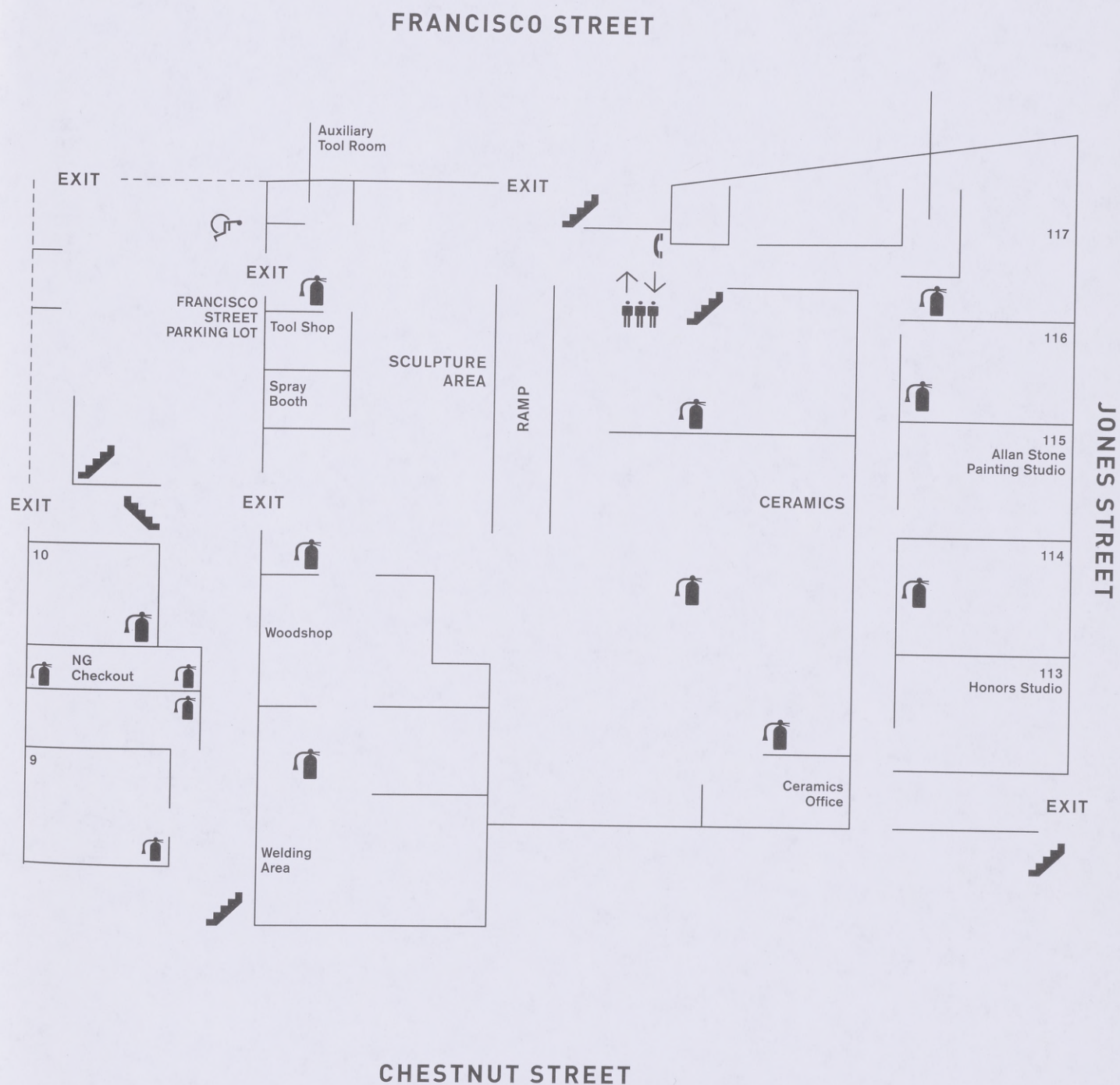


800 Chestnut Main Campus



STUDIO LEVEL

800 Chestnut Main Campus

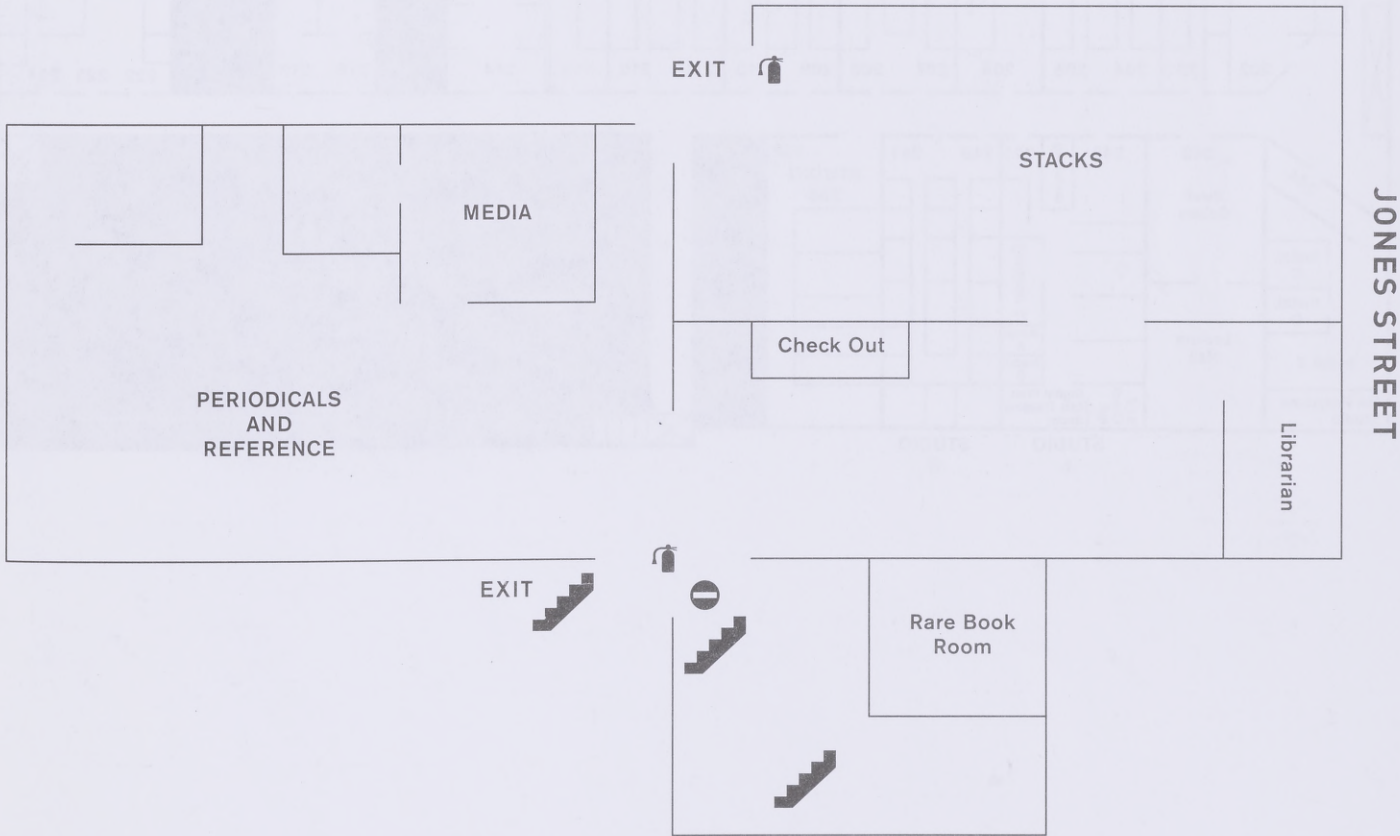


800 Chestnut Main Campus



LIBRARY
800 Chestnut Main Campus

FRANCISCO STREET



CHESTNUT STREET

2565 Third Street





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